NEWTON'S Conservatory Methods

Banjo (C Notation)
Guitar
Banjo (A Notation)

Mandolin.
Tenor Banjo,
Plectrum Banjo.

Piano Accompaniment Book-$1.00

Tenor Banjo method is also suitable for Tenor Mandola or Mandolin Cello.
Guitar and Mando Bass complete in one book.

by

P. W. Newton & Artemus Higgs

For Class or Individual Instruction.

Entire Course Complete in one book for each instrument

Price, each Book-$1.00

PUBLISHED BY
Wm. C. STAHL.
LONDON-MILWAUKEE, WIS.- NEW YORK.

Preface

This book is one of a set of books for mandolin, guitar, mando-bass, standard banjo (C notation), plectrum banjo and tenor-banjo. The same pieces and studies are given in all the books, with parts for 1st and 2d instruments. Therefore it is an ideal book for class instruction in any combination of the instruments, and is gotten out especially to meet a long-felt want for a book that can be used to teach young clubs and orchestras from the start in much the same way that brass bands are taught. Fine for public School work.

The tenor banjo book is suitable also for tenor mandola and mandocello, all the exercises being in universal notation. The "1st" part consists mainly of single-note melodies while the "2d" parts are arranged in chord style with a view to preparing the tenor-banjoist for dance-orchestra playing.

The plectrum banjo book contains melodic work for the 1st instrument, and chord work for the 2d.

The mando-bass work is contained in the guitar book.

The Piano book contains the accompaniment to the instrumental numbers only.

It goes without saying that these books are equally desirable for private teaching, as all 1st parts contain melodic (or solo) work, the 2d parts having accompaniment or obligato work. Banjo orchestras can be taught from them, using the mandolin book for mandolin-banjos, the tenor banjo book for tenor banjo and cello banjo, the guitar book for guitar banjo, etc.

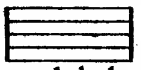
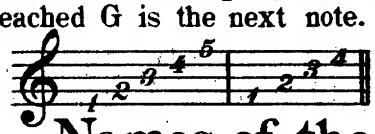
The entire work is the product P. W. Newton and Artemas Higgs which insures its efficiency.

Yours for success,

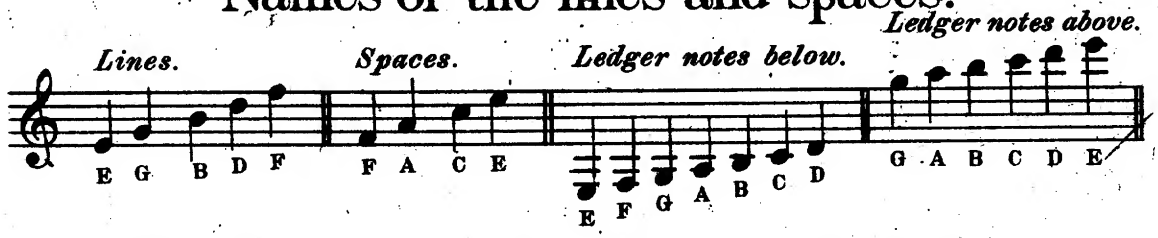
THE PUBLISHER.

It might greatly assist the student to have an experienced pianist play the exercises on the piano in unison with the pupil. Parts for the banjo, tenor-banjo, mandola or guitar would have to be played an octave lower than written when played by the pianist. Those for mando-bass, mandocello or cello banjo two octaves lower. Mandolin parts as written.

Rudiments of Music.

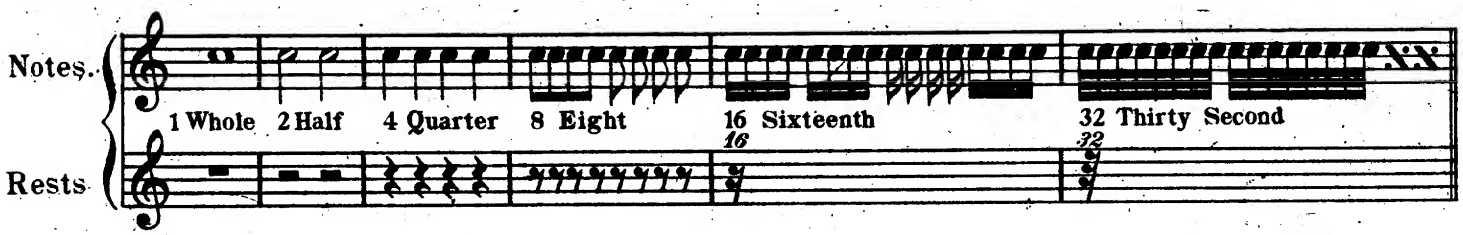
Characters called notes are used to distinguish the various tones. They are written on the staff which is composed of five lines and the four spaces between,  this gives nine notes, now as more than nine notes are needed, lines and spaces are added above and below the staff as required. The added lines are called "ledger lines". The notes are named after the first seven letters of the alphabet A. B. C. D. E. F. G. and are repeated over and over again, thus when G is reached A is the next note, ascending, and when descending A is reached G is the next note. The lines and spaces of the staff are numbered from the bottom upward 

Names of the lines and spaces.

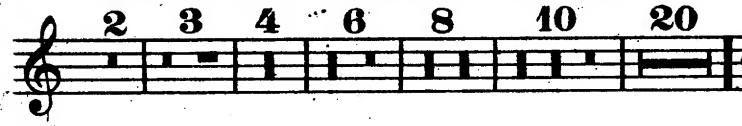


Time value of notes and rests.

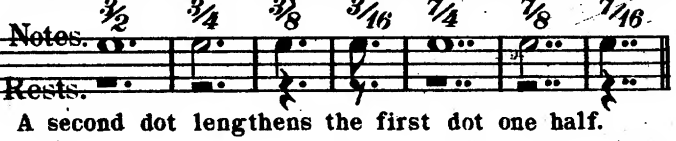
Notes signify sound, and rests, silence. Notes can be of different lengths, also the rests. How long to hold a note or rest is determined by its shape. they are as follows.



Characters used to denote more than one bar's rest.

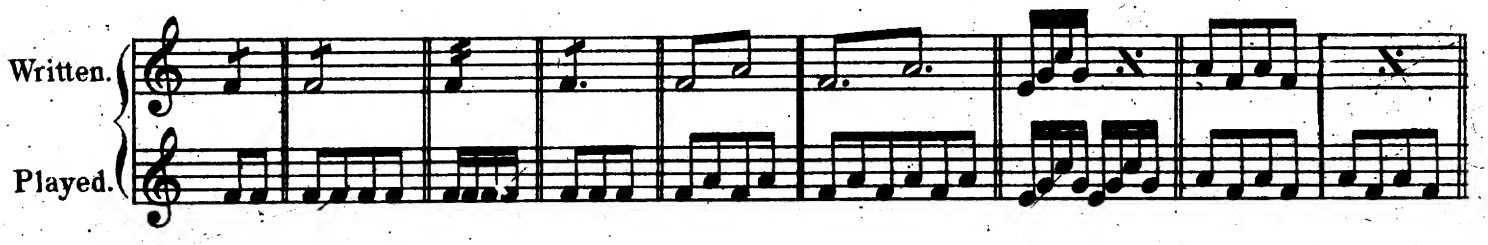


A dot after a note or rest lengthens it one half of itself more.



A second dot lengthens the first dot one half.

Notes are abbreviated as follows.



Time.

Music is divided into equal time lengths by upright lines called bars, the space between the bars is called a measure. Time is divided into Common and Triple, In common time the upper figure is even, in triple time, odd. The lower figures show the kind of note and the upper how many are used to fill each measure.

Common time.

Triple time.

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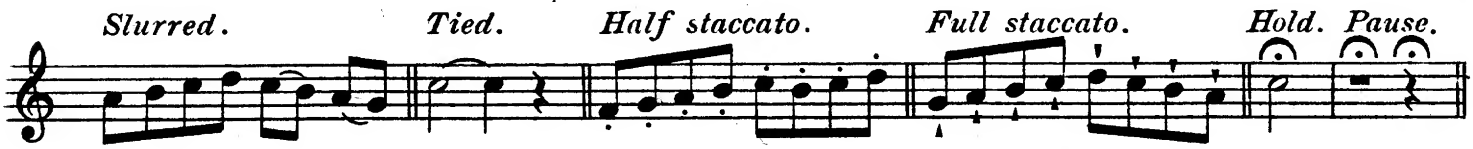
Italian words are used to regulate the time and expressions, the most common are:— Adagio, very slow; Andante, less slow; Allegro, quick; Allegretto, less quick; Presto, very fast. *Ritardando,* gradually slower; ***p***, softly; ***pp***, very softly; ***f***, loud; ***ff***, very loud; *diminuendo (dim.)* growing softer; *Crescendo (cresc.)* growing louder; *Da Capo* or *D. C.* play from the beginning. *Simile,* the same, similarly.

Manner of playing notes is indicated by signs placed over them.



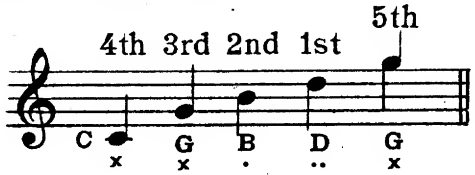
In the following duetts, practise both first and second parts, as the second part contains material not explained in the first part.

The Banjo.

The strings are numbered from 1 to 5 the 5th being the short string.

Pick the first string with 2nd finger, second string with 1st finger and the remaining three with thumb of right hand unless *otherwise marked.*

The strings of the Banjo when tuned are:—

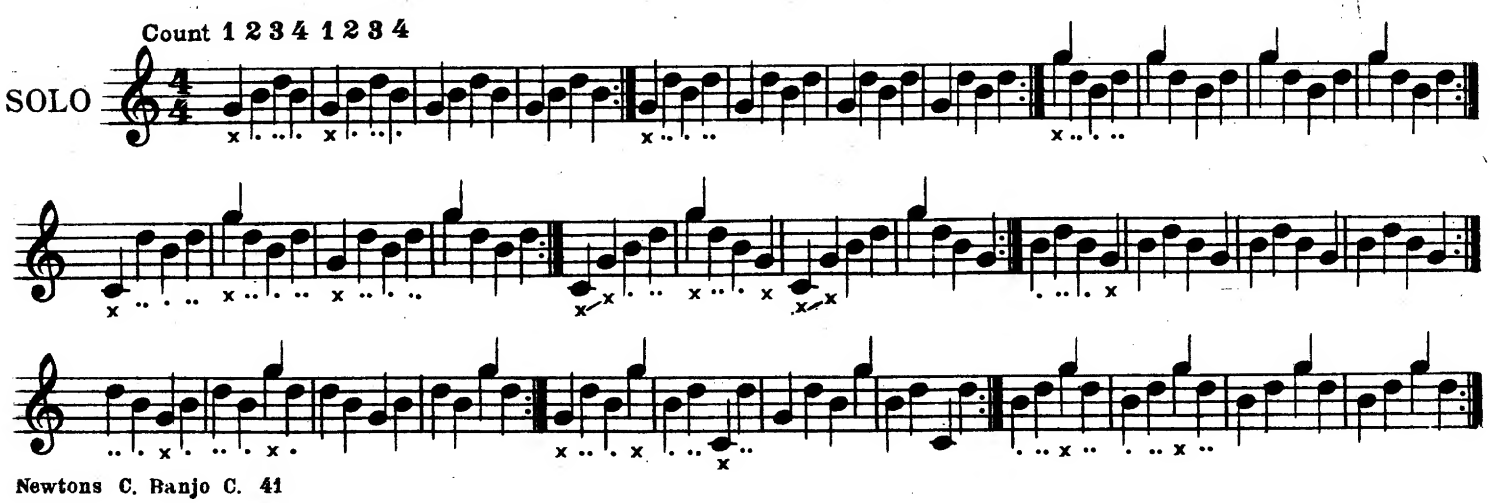


For the right hand the following signs are used: x for the thumb, one dot · for 1st finger, two dots ·· for second finger, three dots ··· for third finger.

For the left hand numbers are used, 1 for first finger, 2 for second finger, 3 for third finger, 4 for fourth finger.

A line between any two signs or numbers thus x—x or 4—4 means that the thumb or finger slides.

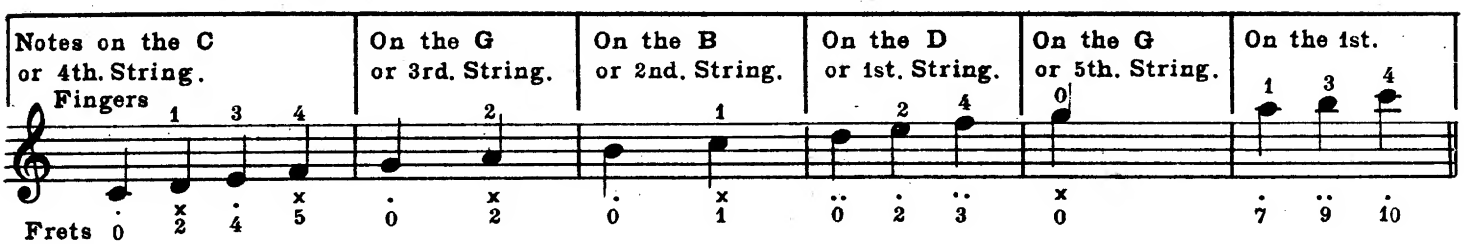
Exercise on open strings.



THE NATURAL KEY OF THE BANJO.

SCALE OF C MAJOR

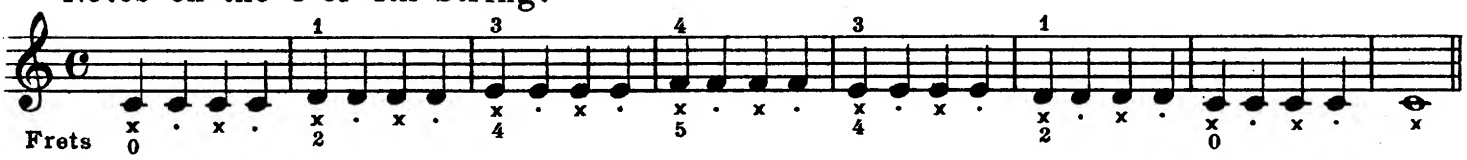
Signature has no sharp or flats.



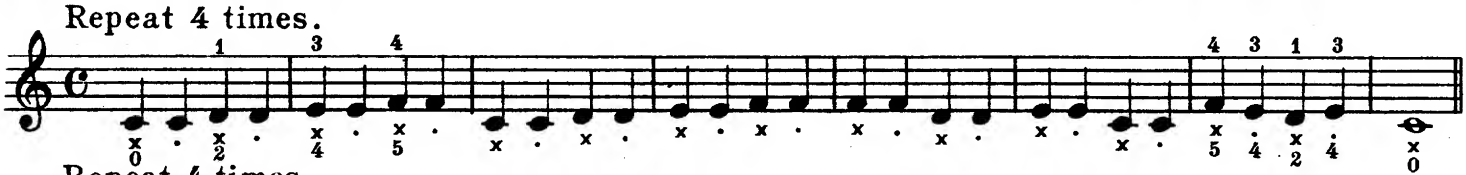
Figures placed above the notes, represent the fingers of left hand used in stopping the notes at the frets. Figures under the notes indicate the fret at which the note is made. A zero 0 indicates an open string. The pupil should study the notes made on each string until memorized.

EXERCISE IN READING AND PLACING THE NOTES.

Notes on the C or 4th String.

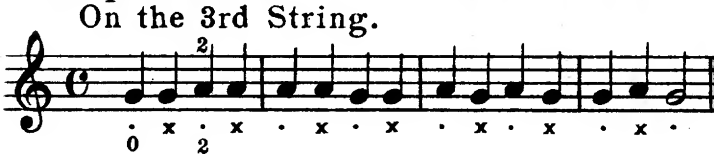


Repeat 4 times.

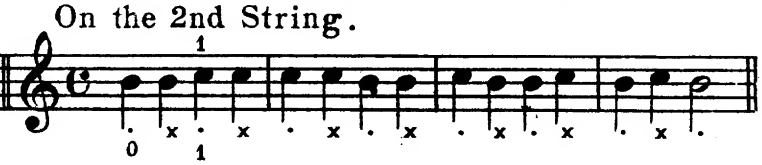


Repeat 4 times.

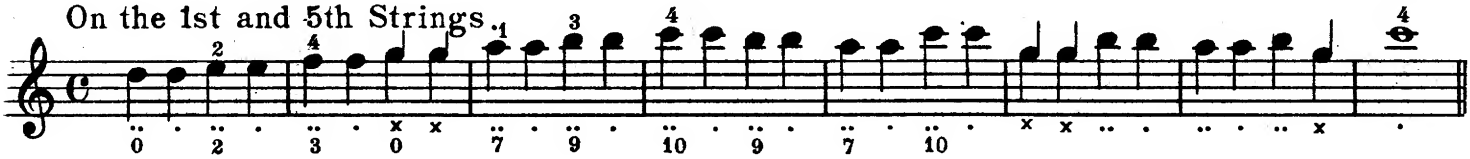
On the 3rd String.



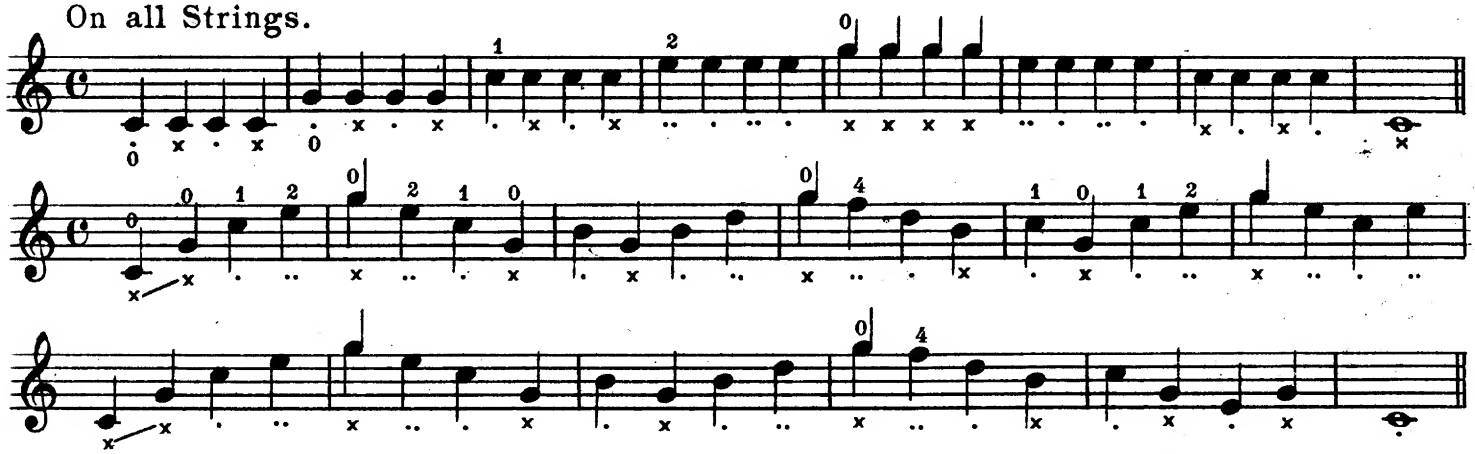
On the 2nd String.



On the 1st and 5th Strings.

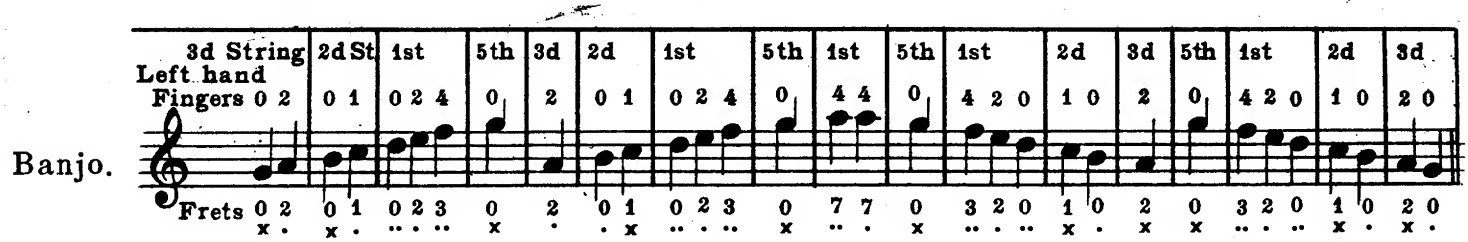


On all Strings.



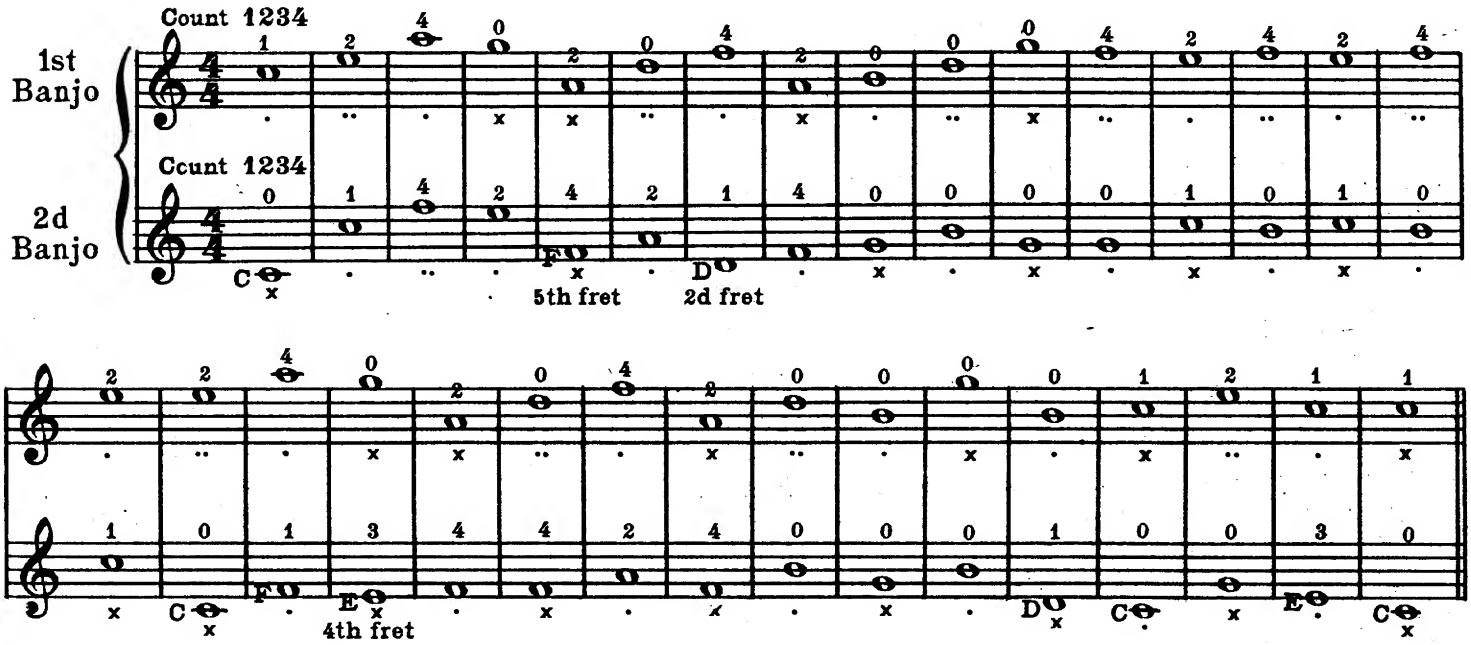
Note. The above lessons are for private instruction. Class instruction begins at page 6.

Diagram of Notes.



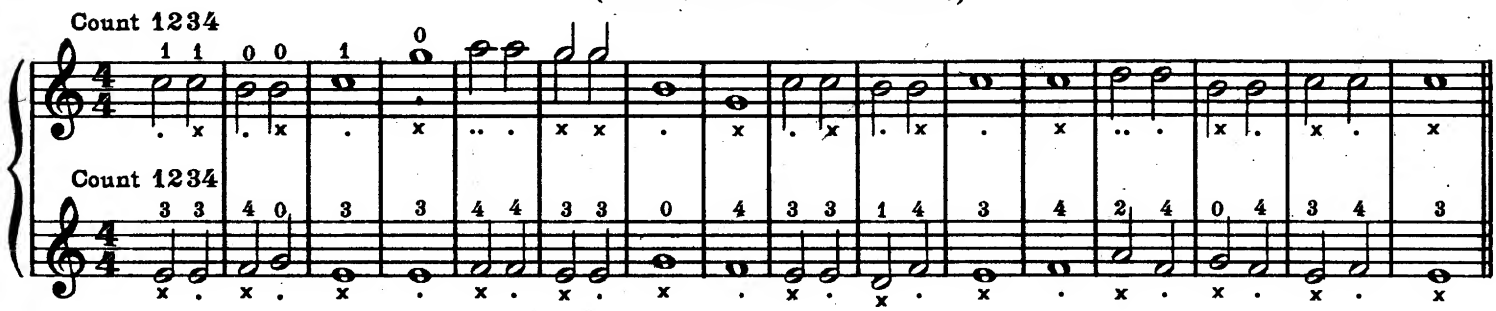
Exercise No 1.

(Whole Notes.)



Exercise No 2.

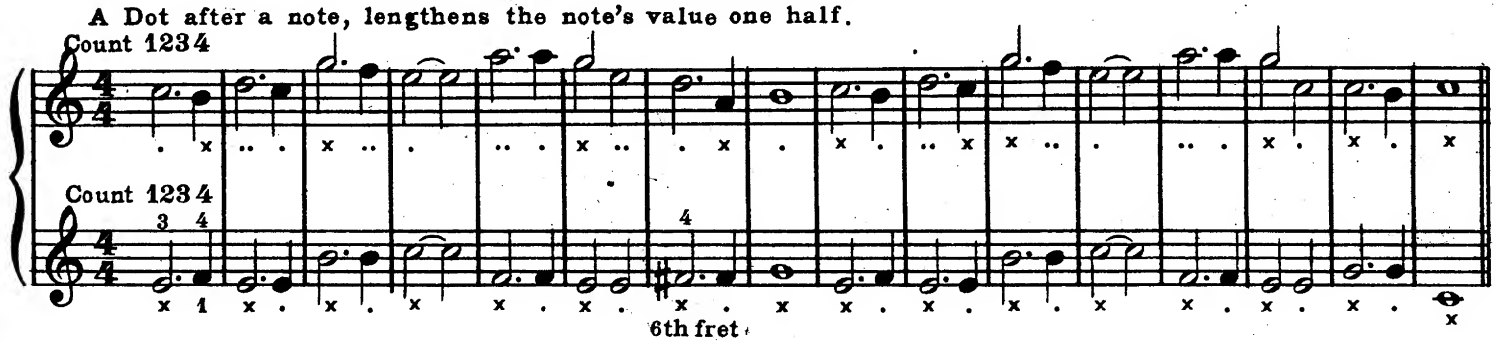
(Whole and Half Notes.)



Exercise No 3.

(Dotted Notes.)

A Dot after a note, lengthens the note's value one half.



A sharp ♯ raises a note one fret, a flat ♭ lowers a note one fret, or semitone. A natural ♮ restores a note which has been sharped or flatted, to its natural position.

Exercise Nº 4.

(Quarter Notes.)

Alternate right hand fingers

Count 1 2 3 4

Count 1 2 3 4

Exercise Nº 5.

Count 1 2 3 4

Count 1 2 3 4

Fine

D. S. al Fine

D. S. al Fine. Means repeat from this 𝄋 and end at the word *Fine* or this sign 𝄐

Melody Nº 1.

Count 12 3 4

3 fiet

Melody Nº 2.

Andantino

Chords in C major.

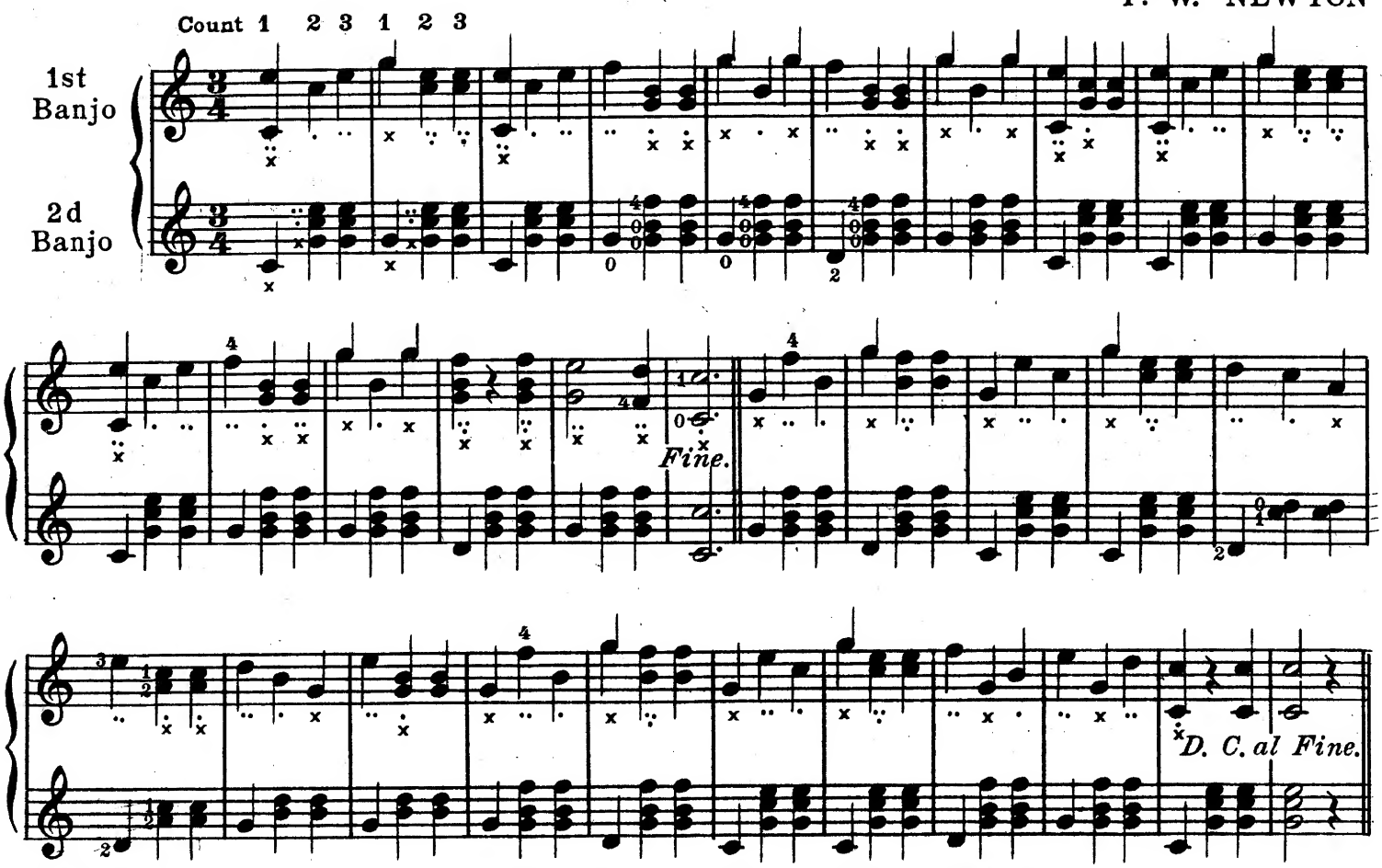
Newtons C. Banjo C. 41

Scale of C major.

A B C C B A

BIJOU WALTZ.

P. W. NEWTON

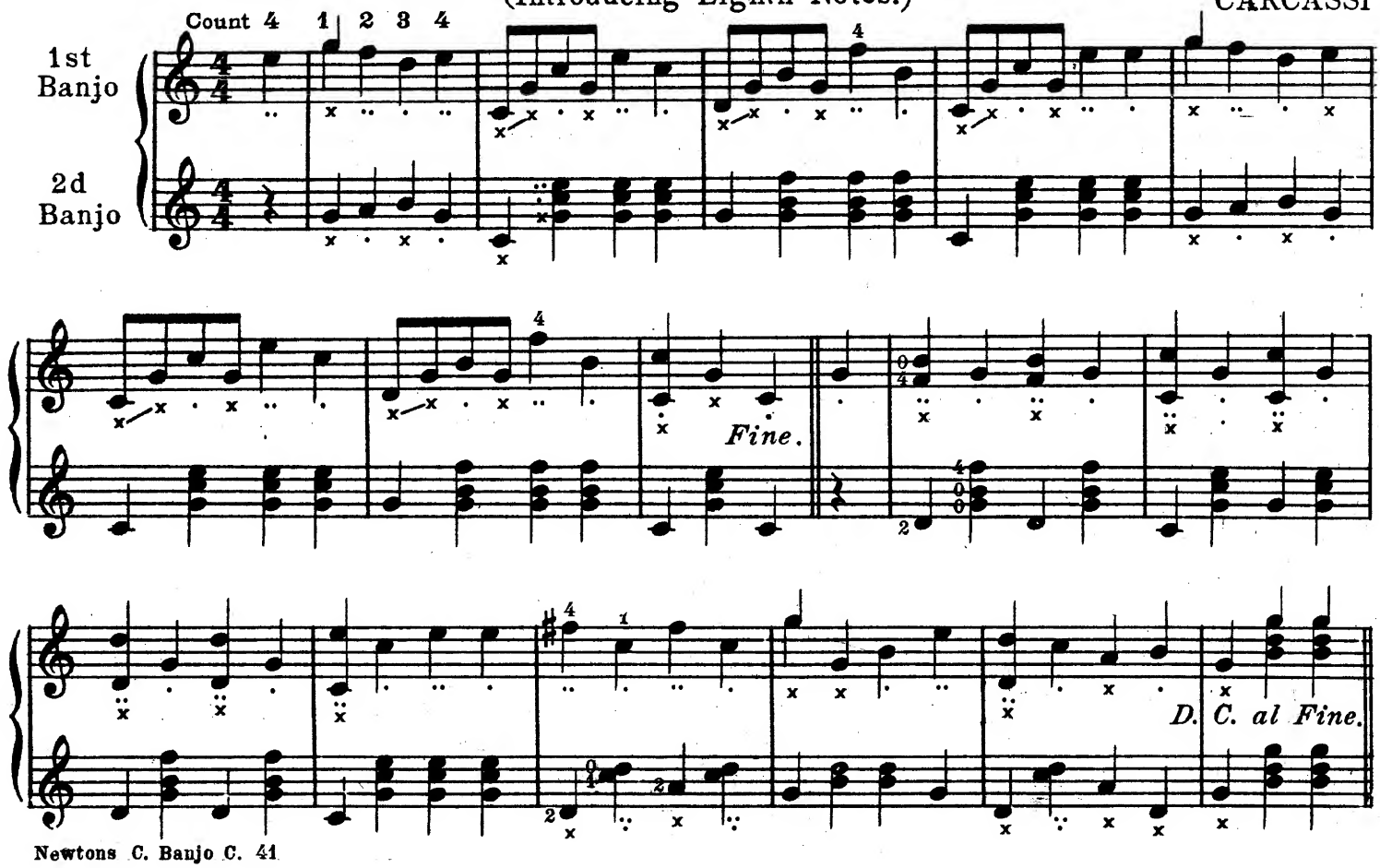


D C al Fine means repeat from the beginning and end at the word *Fine*, or this sign 𝄐

ETUDE.

(Introducing Eighth Notes.)

CARCASSI



OLD BLACK JOE.

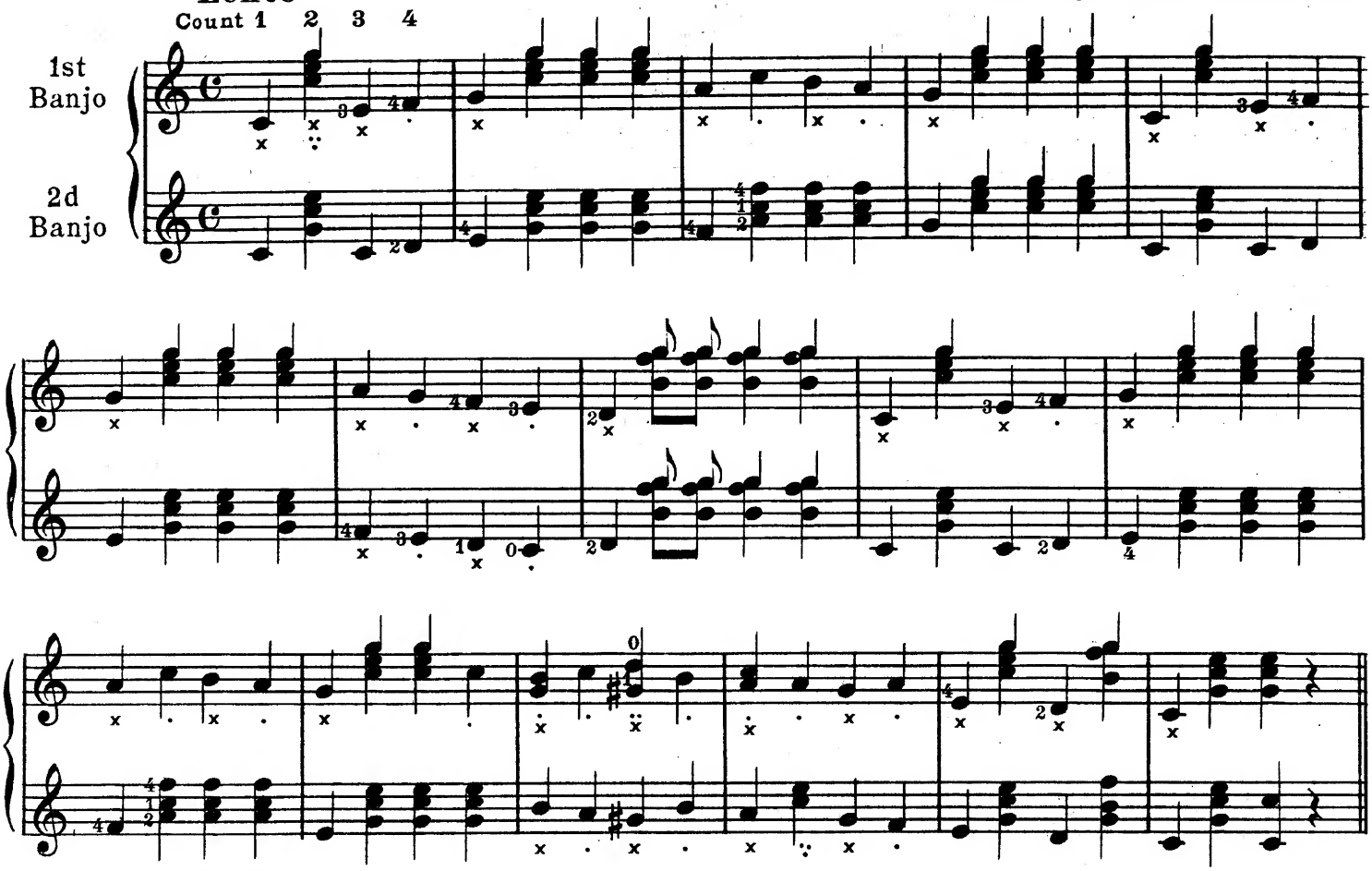
Arr. by P. W. NEWTON

Lento

Count 1 2 3 4

1st Banjo

2d Banjo



ROSALIE SCHOTTISCHE.

Wm C. STAHL

Count 1 2 3+4+ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3+4+ 1 2 34 1 2 3 4 1 2 3 4

2* Bar

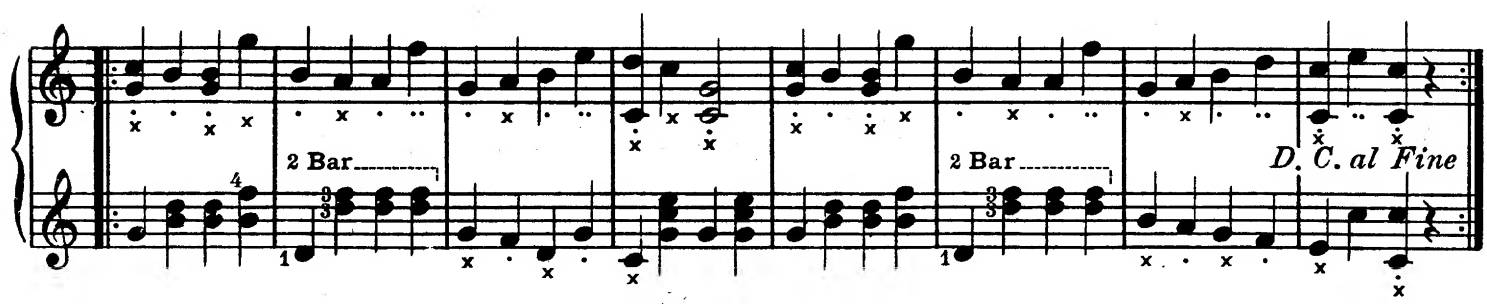
1st Banjo

2d Banjo

2 Bar

2 Bar

Fine



2 Bar

2 Bar

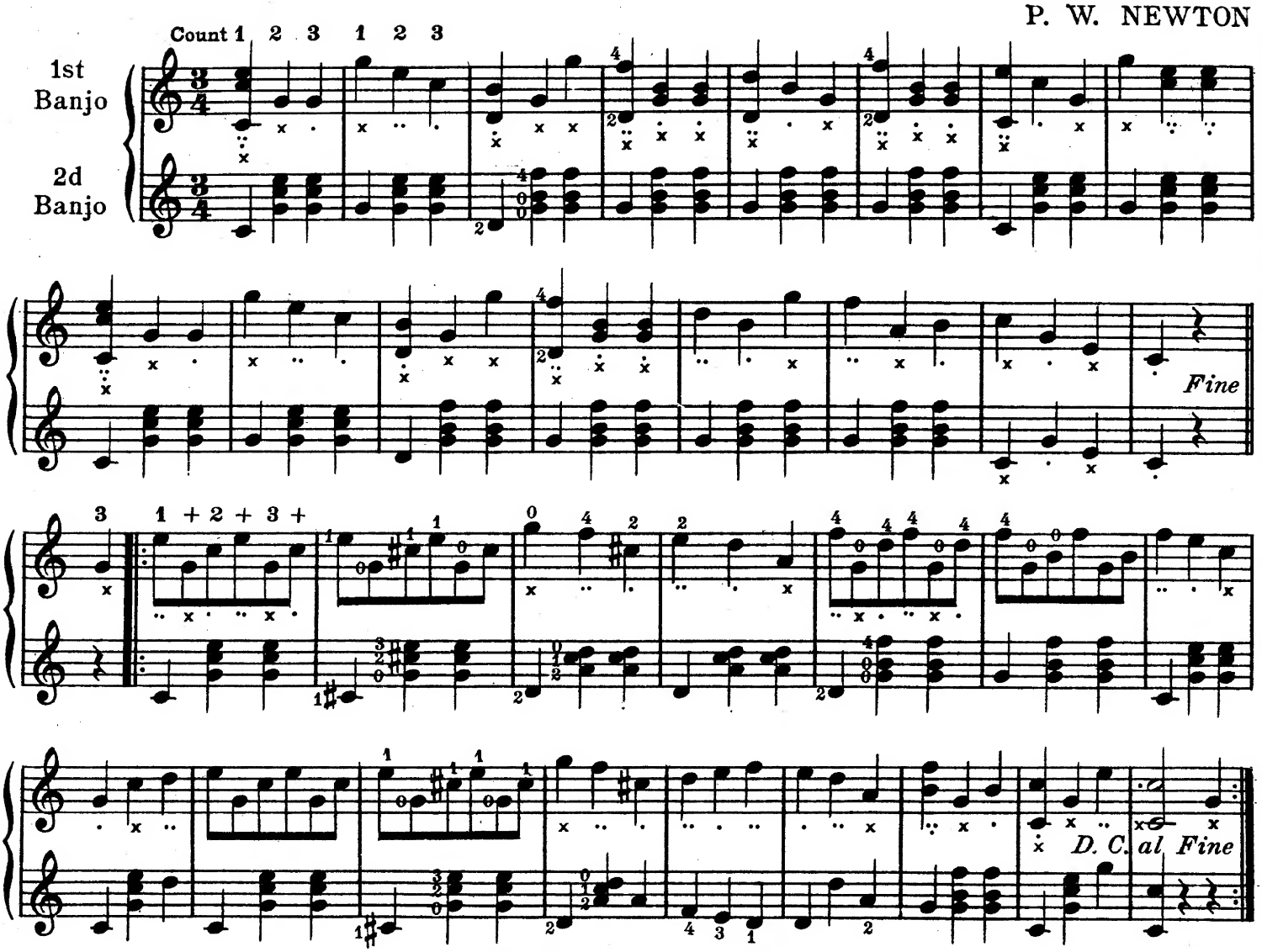
D. C. al Fine

* A Barre is made by pressing the 1st finger on two or more strings at the same fret, and is indicated by the letter B, in addition to other signs, thus, 2*B, etc. A dotted line..... following same, shows how far the Position or Barre is to be retained.

When two notes seem to fall on the same string, take the upper one as usual and the lower on the next string below. See 2nd Measure of above Schottische, (2nd Banjo part), F is taken as usual and D on the 2nd string 3rd fret.

LUELLA WALTZ.

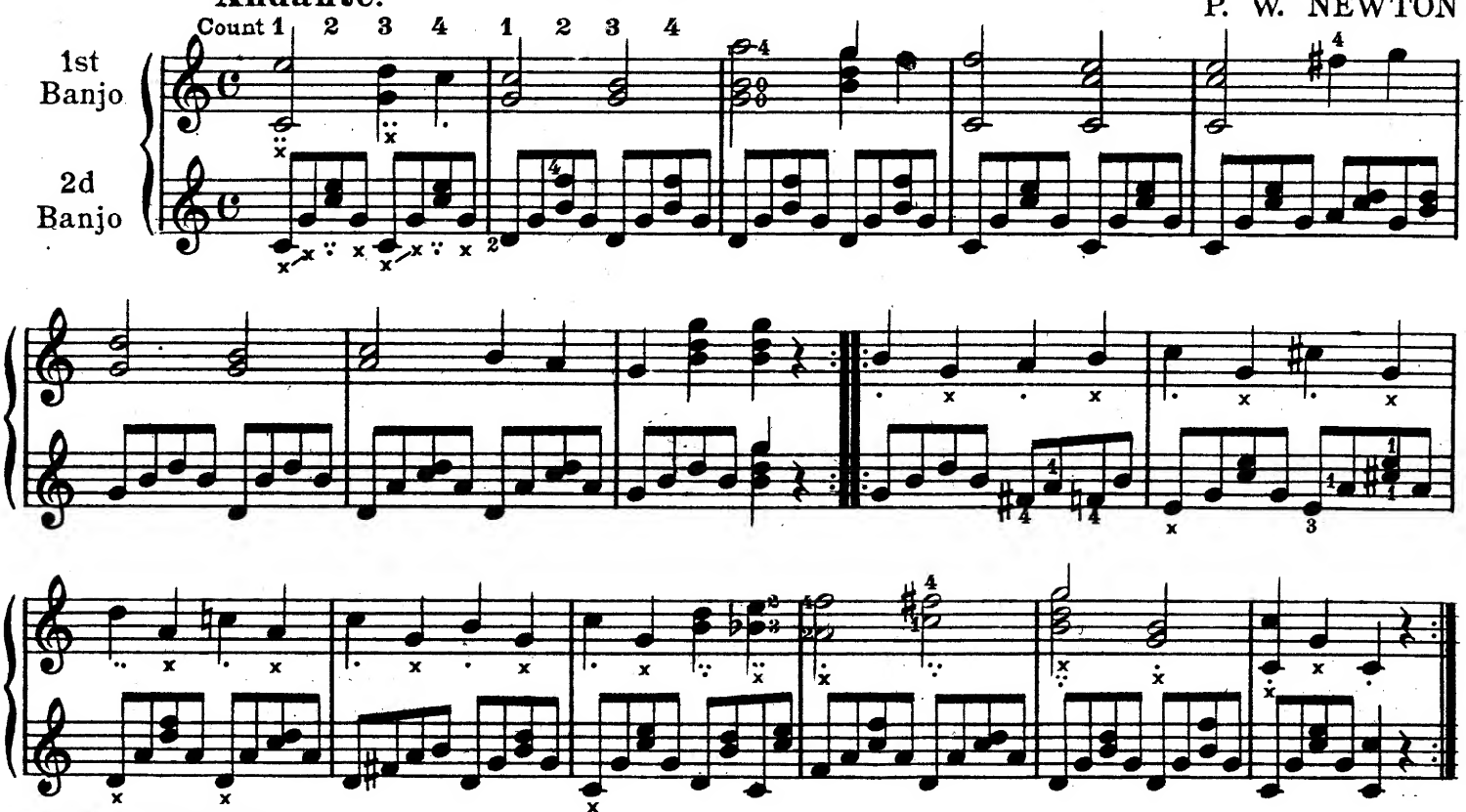
P. W. NEWTON



EVENING SONG.

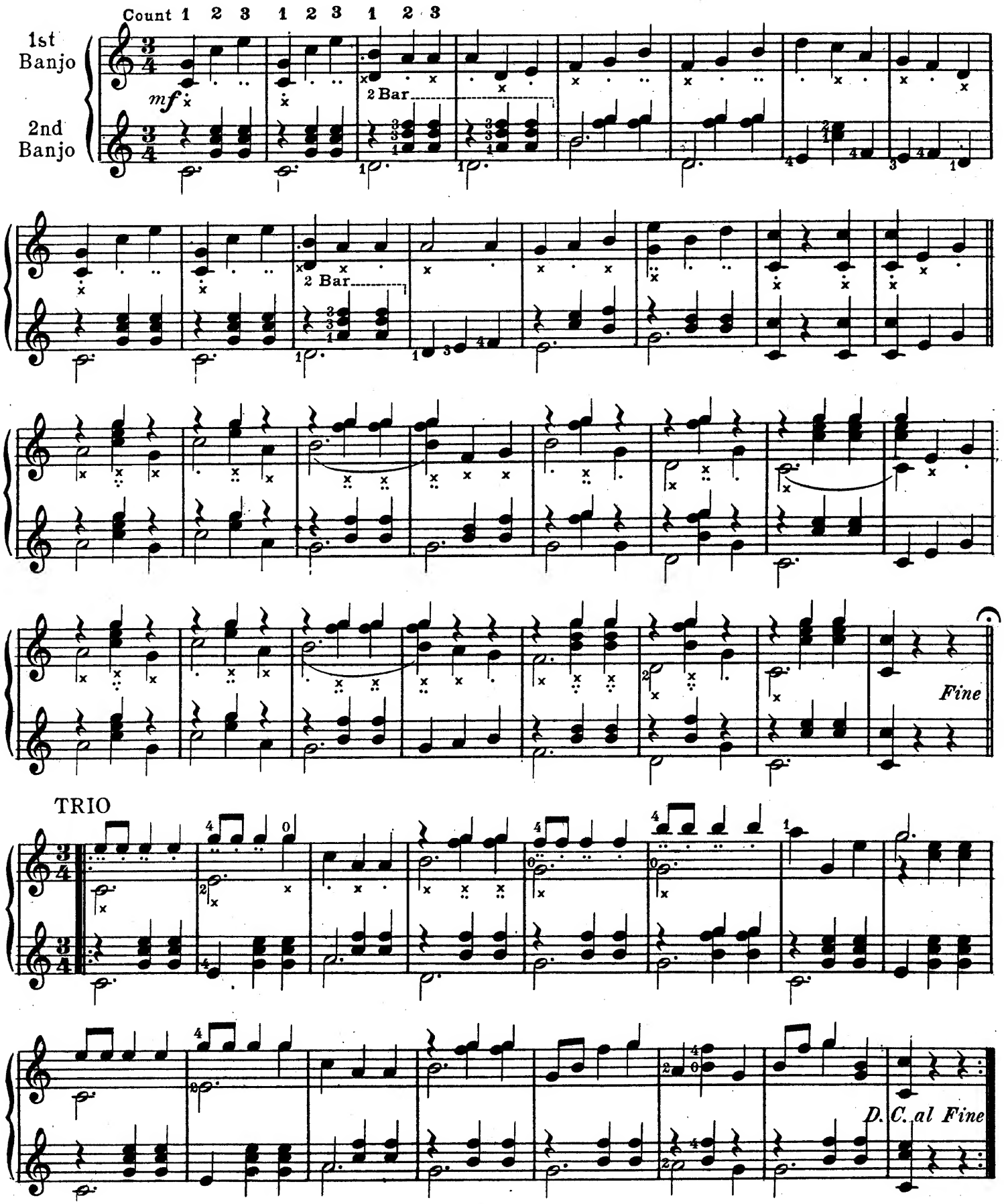
Andante.

P. W. NEWTON



GOLDEN BELL WALTZ.

Wm C. STAHL



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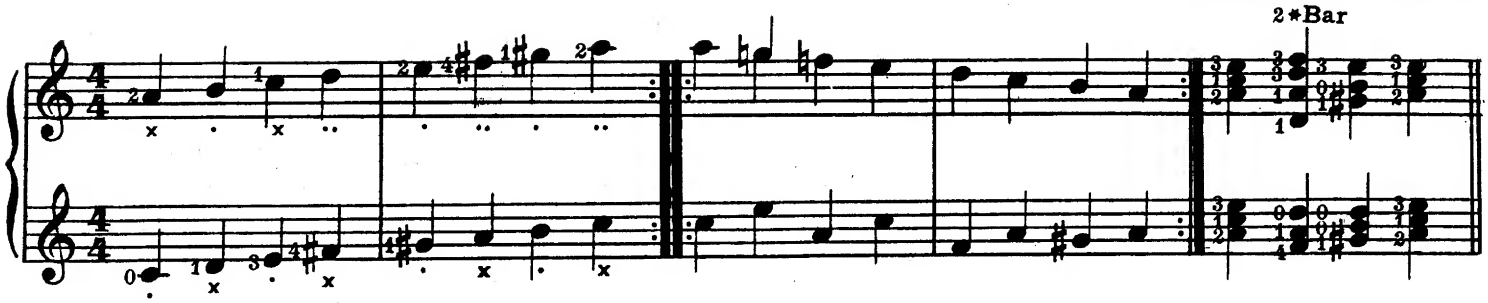
SCALE OF A MINOR

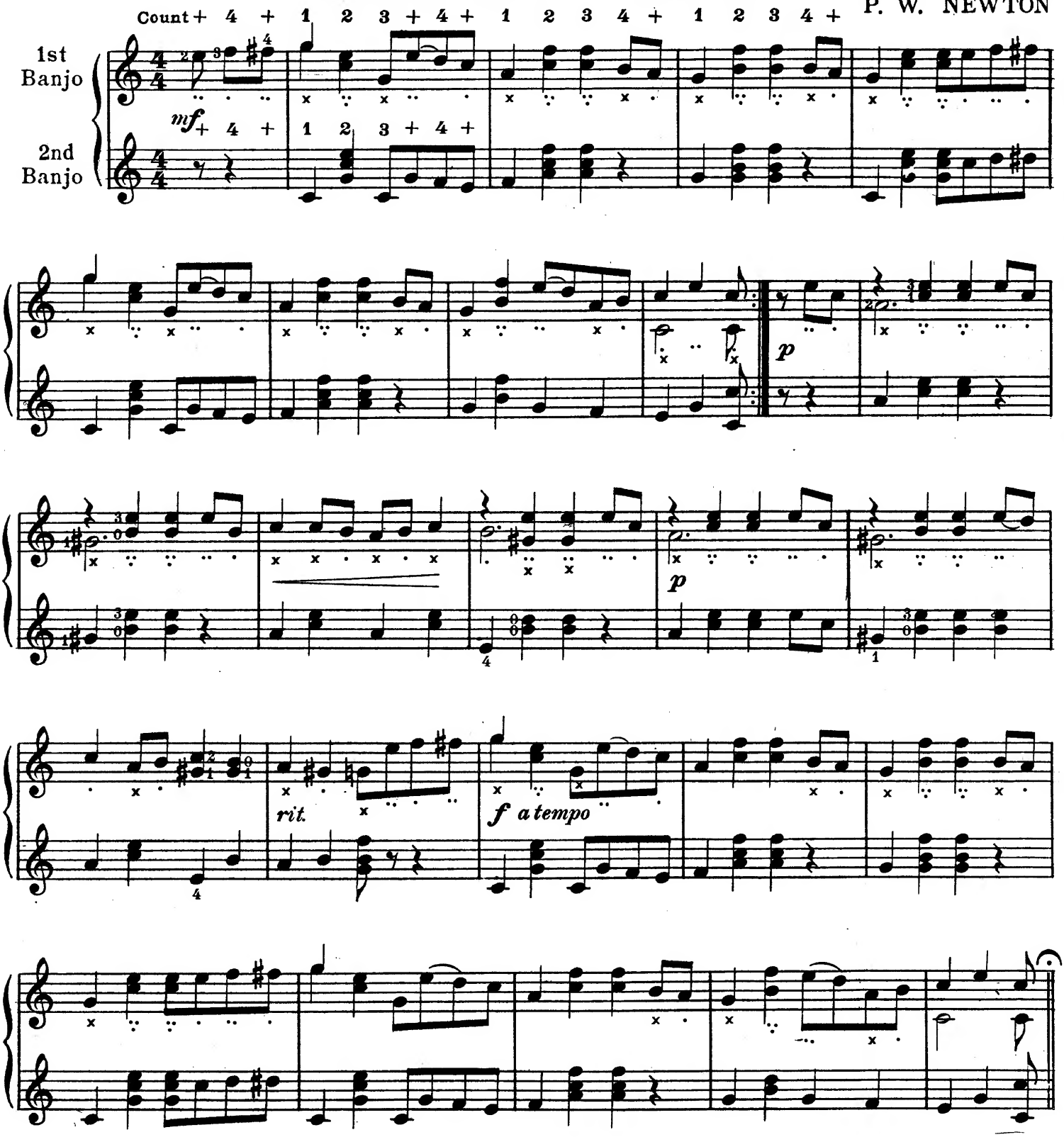
Chords of A Minor

2*Bar



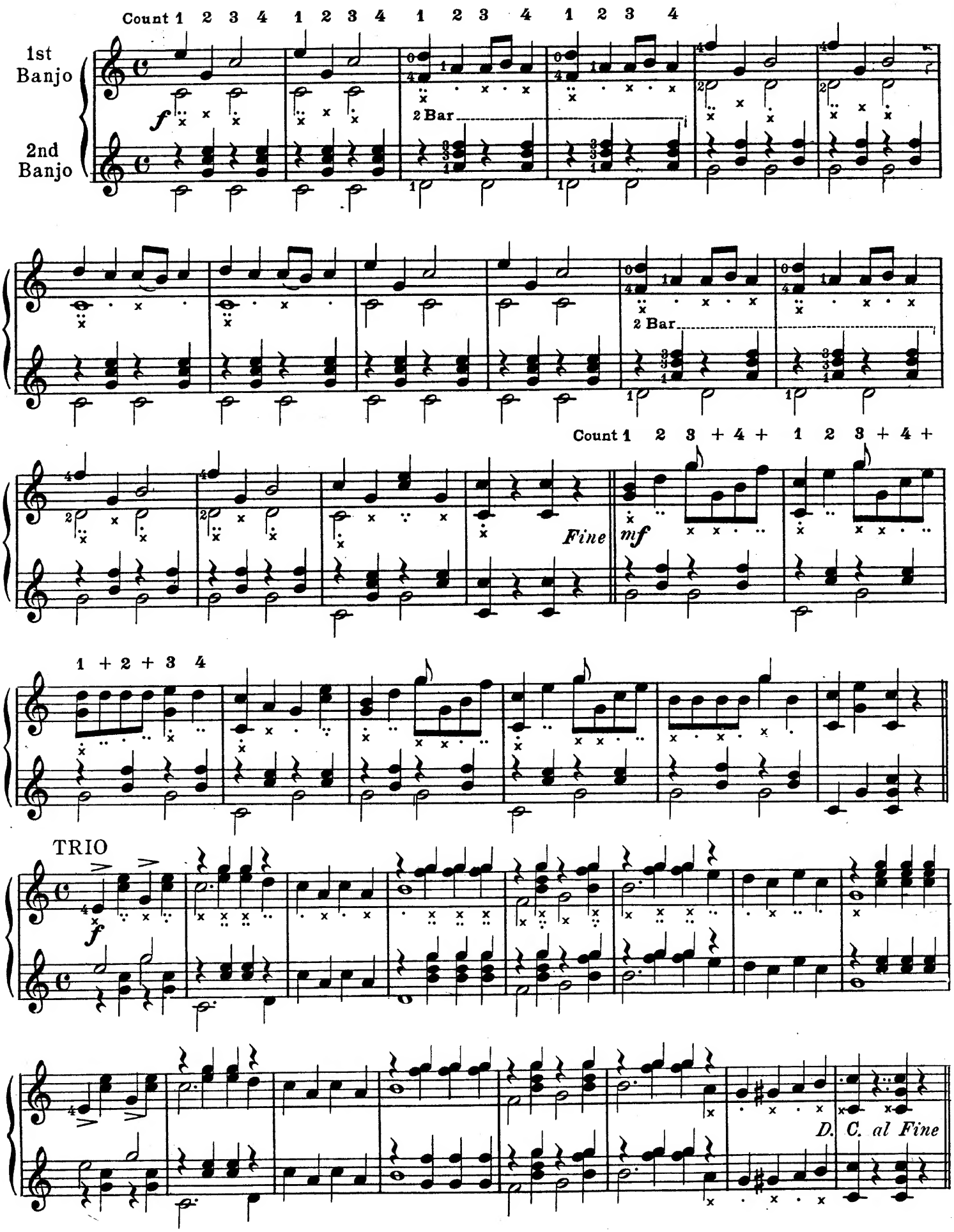
REINA SCHOTTISCHE.

P. W. NEWTON



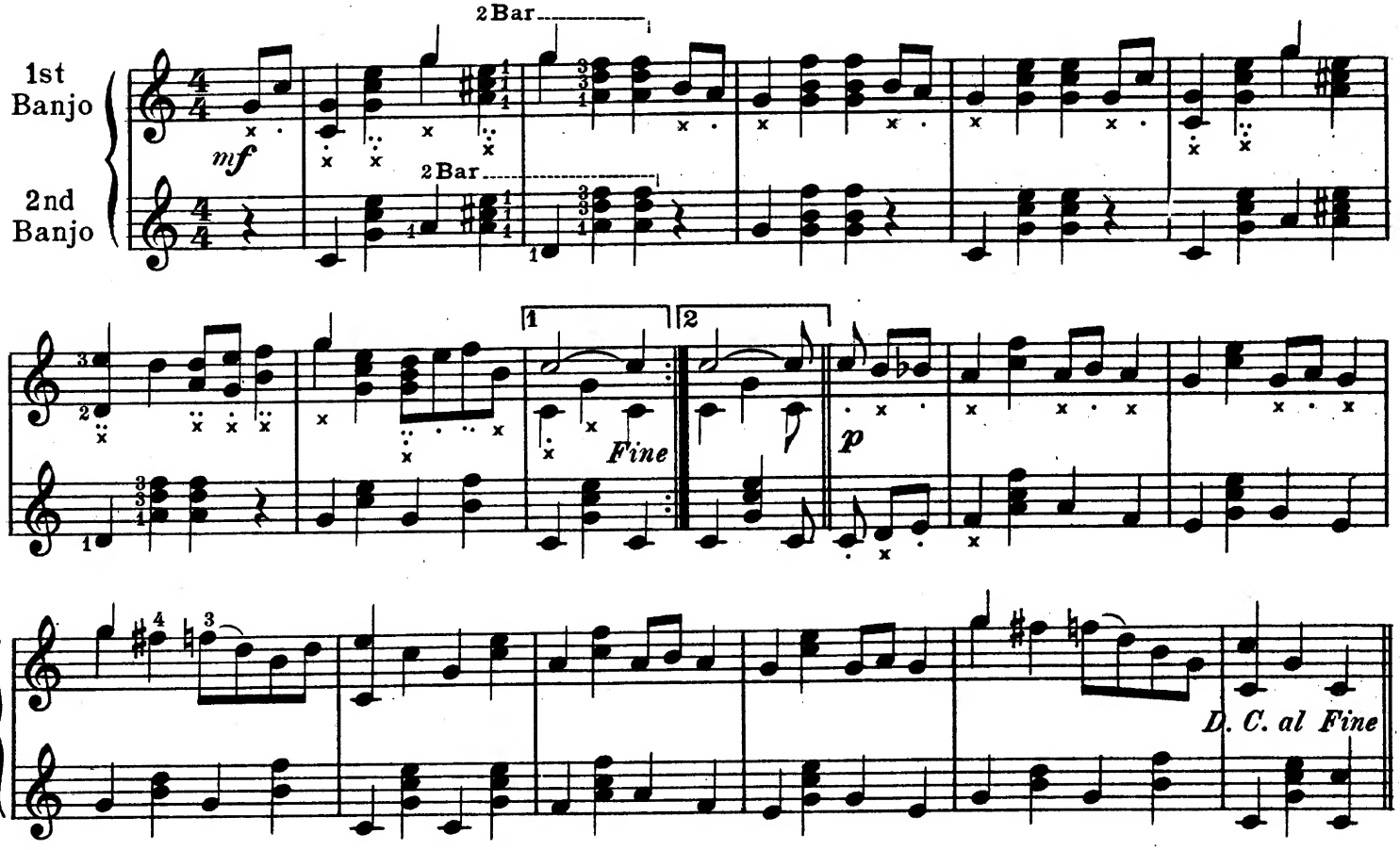
BELL CITY MARCH.

Wm C. STAHL



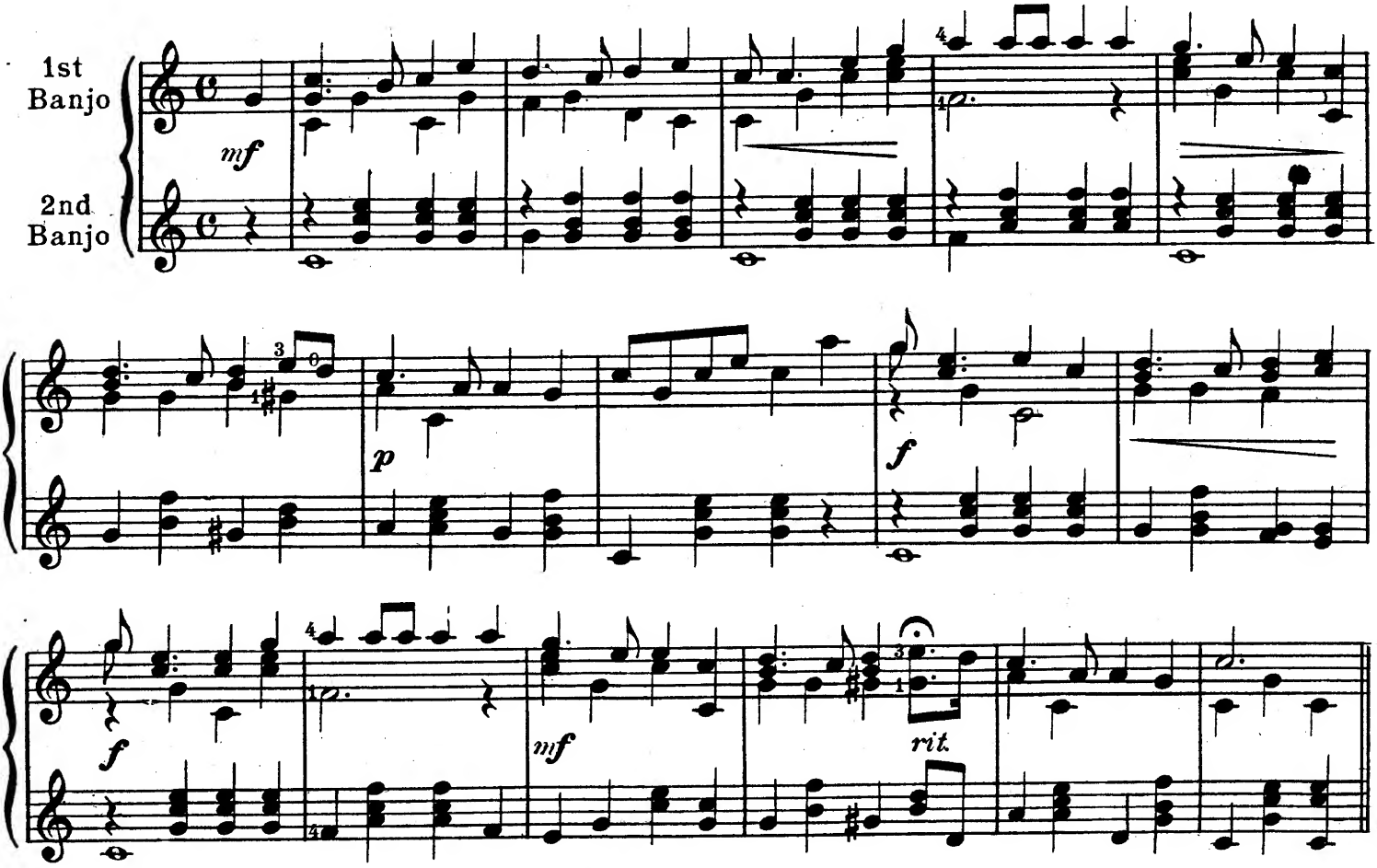
EDNA GAVOTTE.

P. W. NEWTON



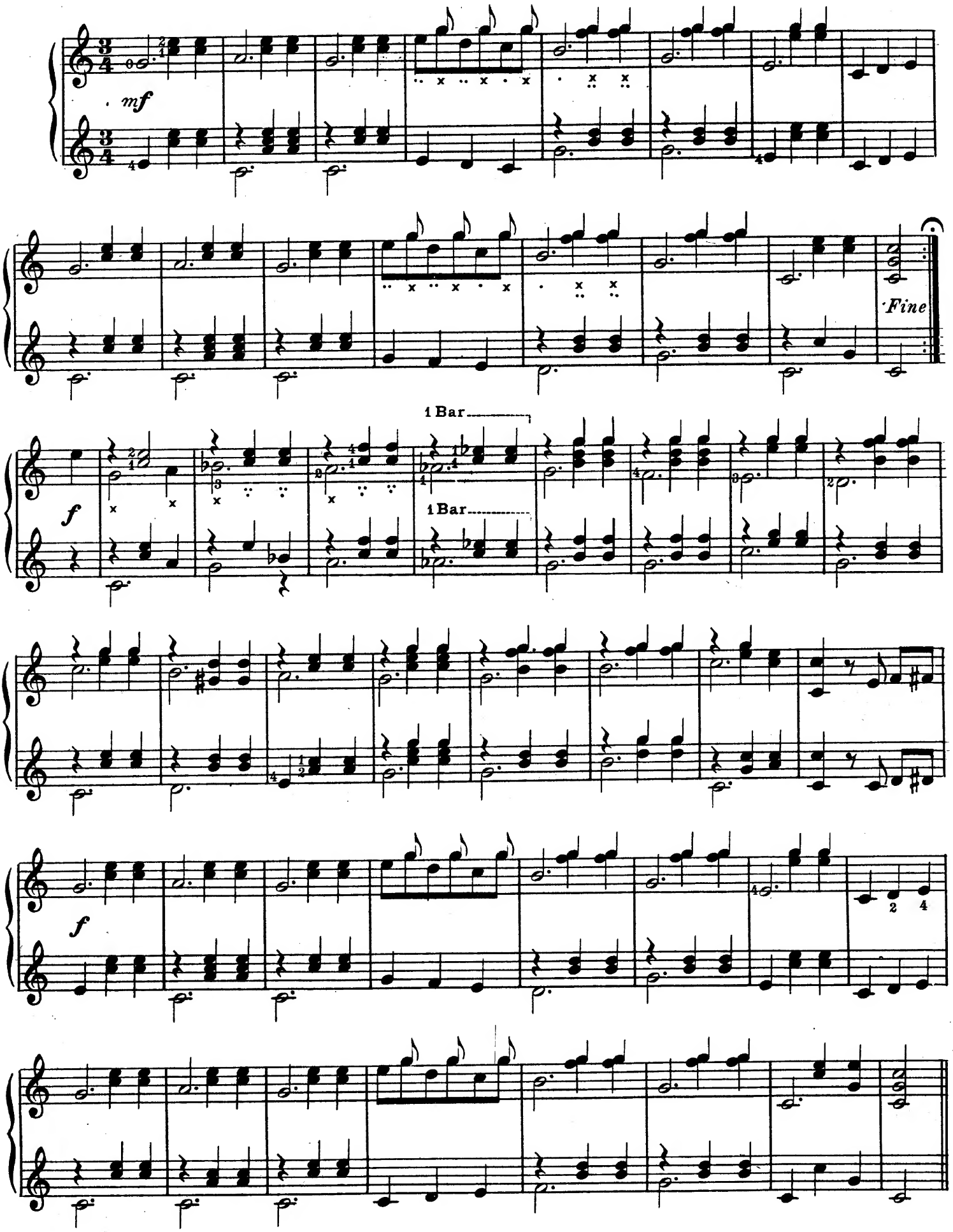
AULD LANG SYNE.

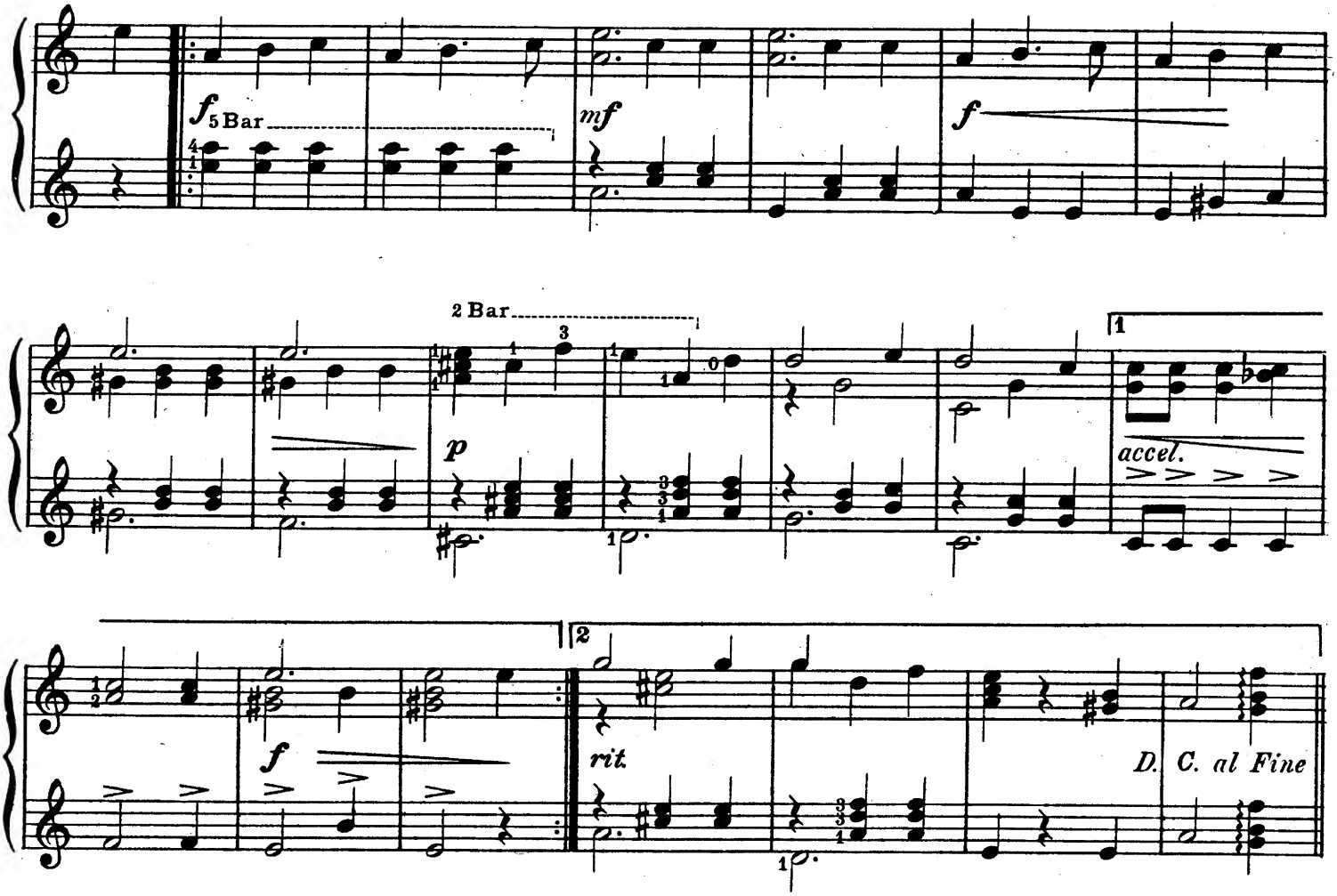
Arr. by P. W. NEWTON



LA BELLE WALTZ.

P. W. NEWTON

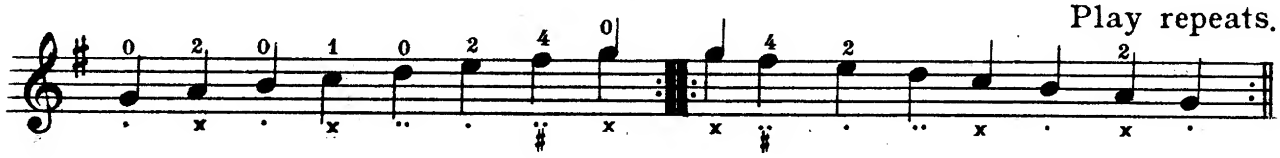




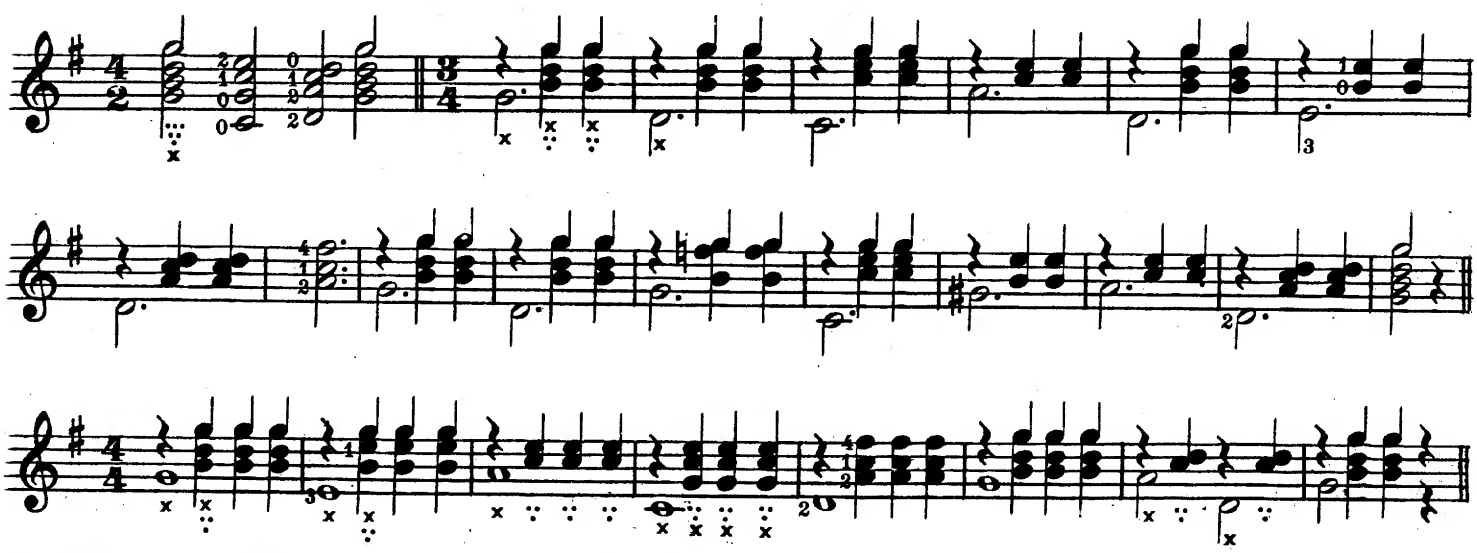
SCALE OF G MAJOR.

(Every F is made sharp)

Play repeats.

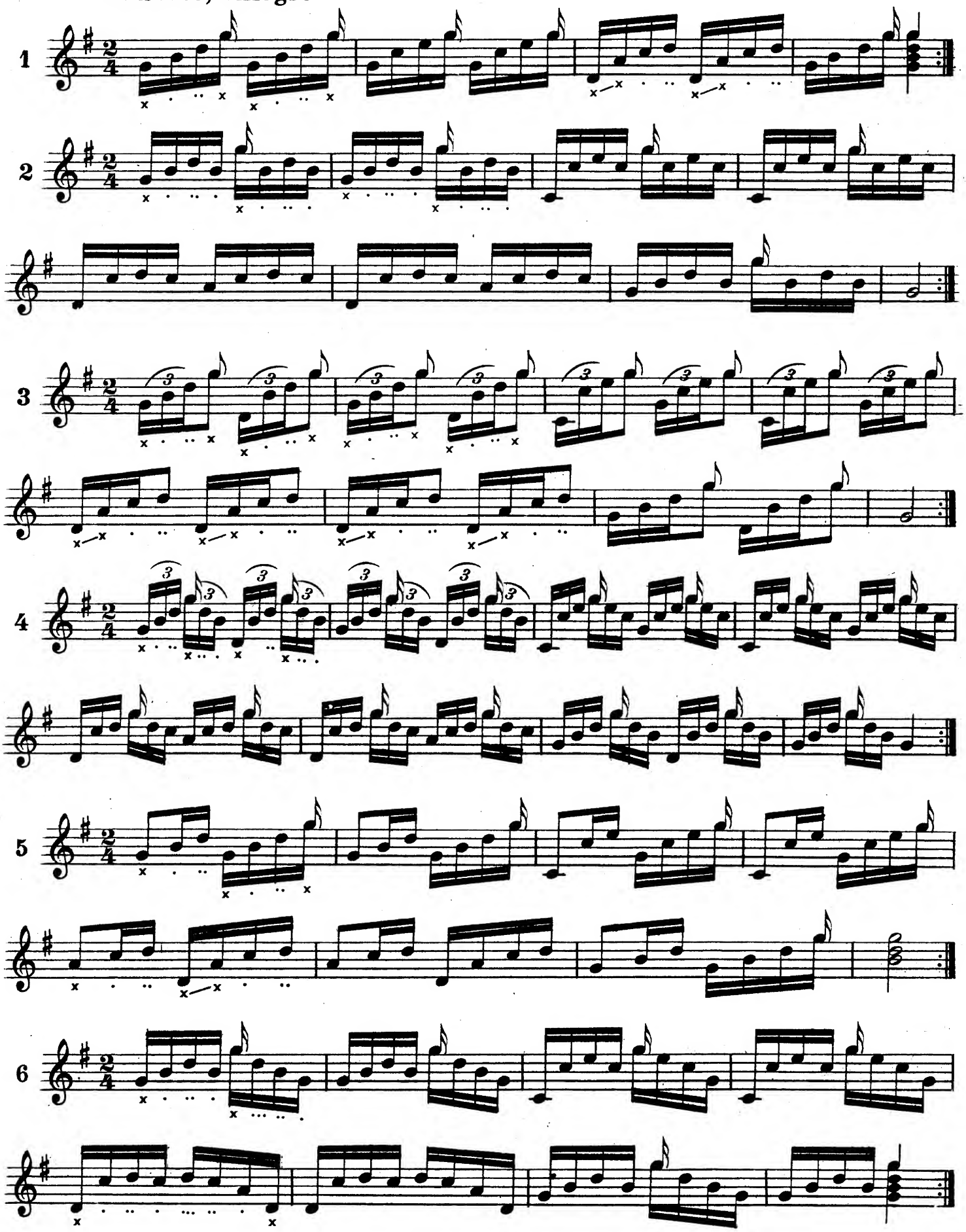


CHORDS OF G MAJOR.



Arpeggio Exercises.

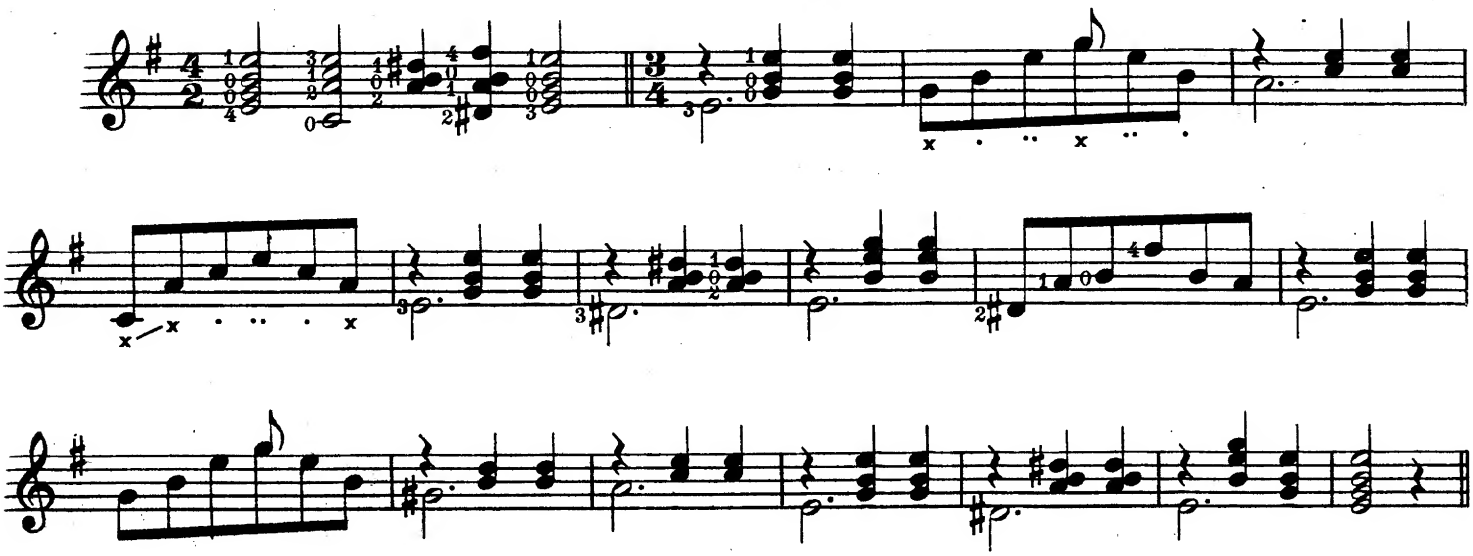
Andante, Allegro



SCALE OF E MINOR.
(Relative of G Major)

Banjo

CHORDS OF E MINOR.
(Relative of G Major)



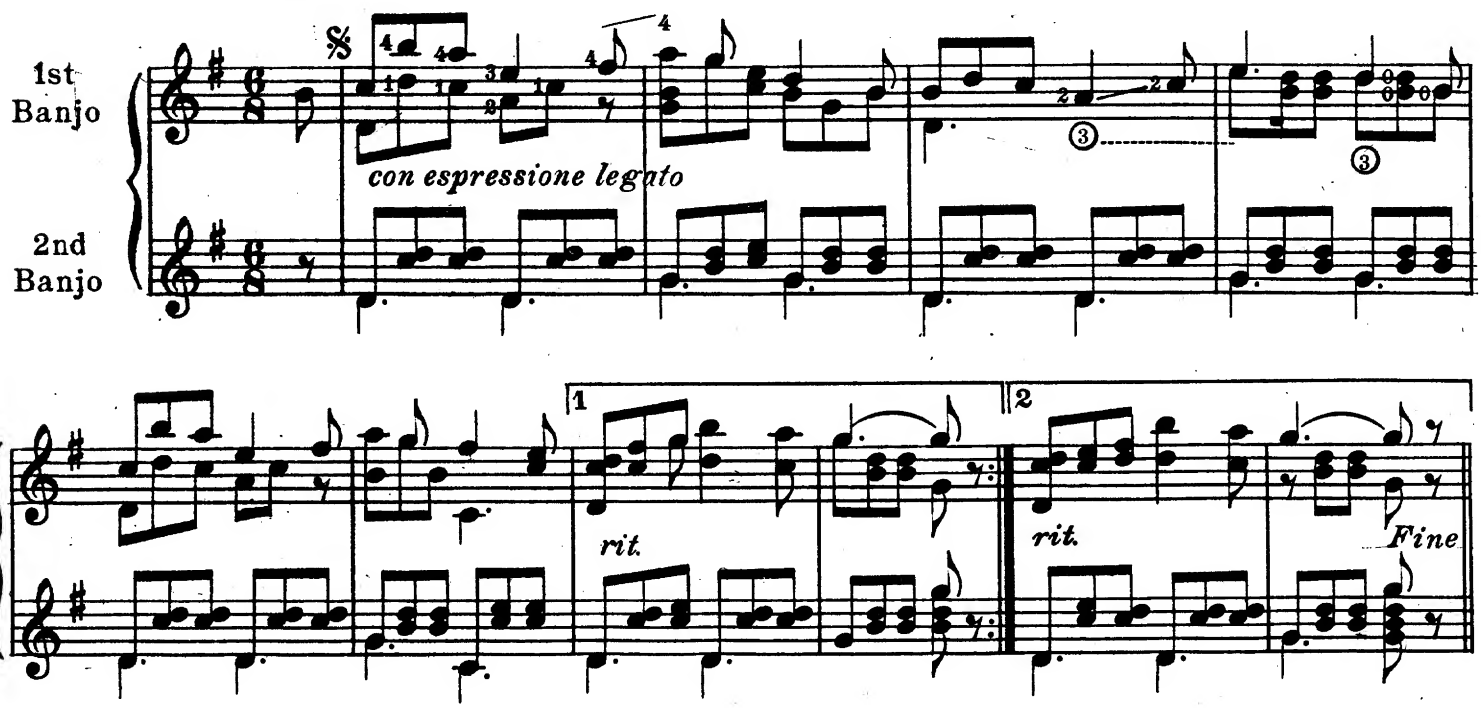
FLOWER SONG.

G. LANGE. Arr. by P. W. NEWTON.

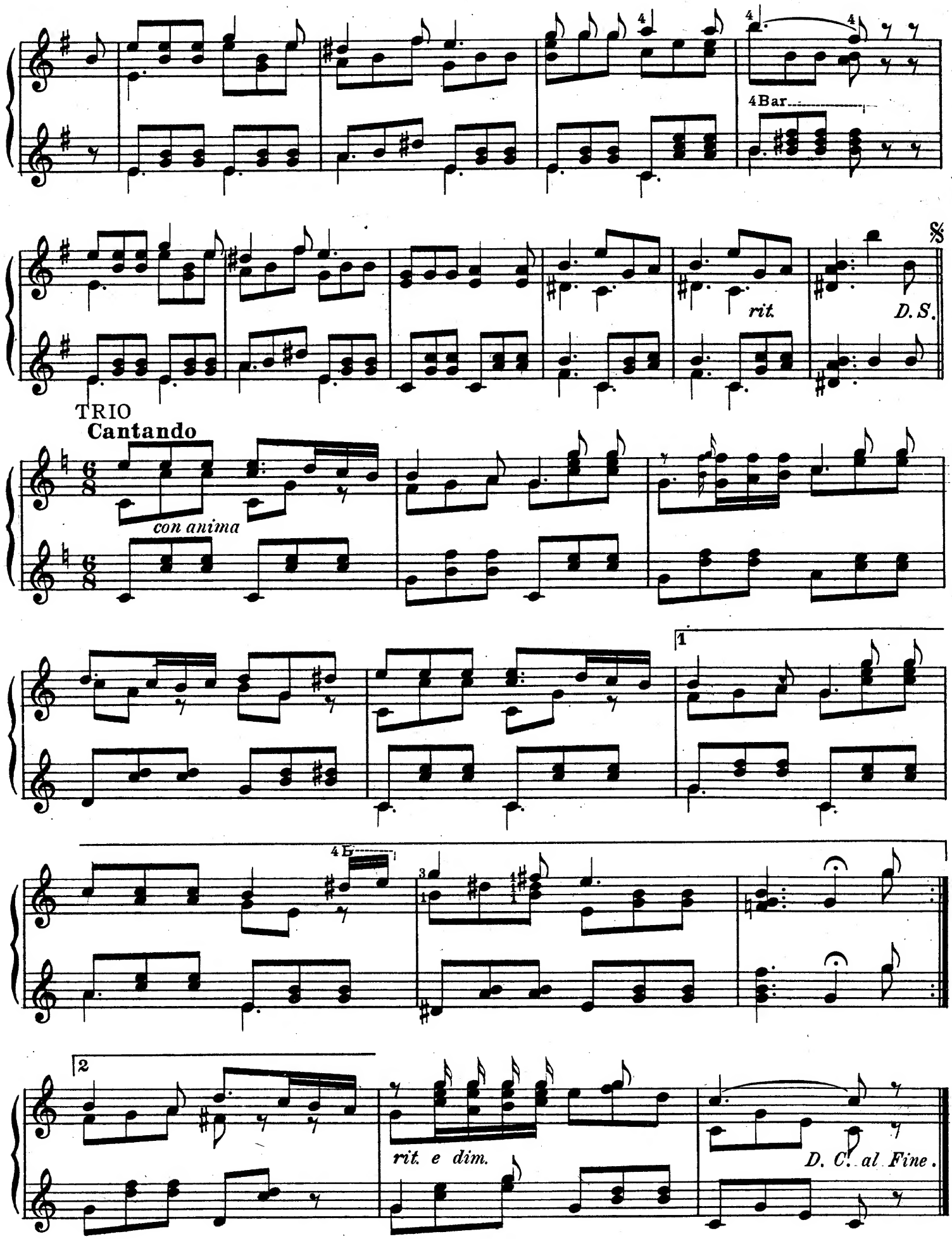
Lento.

1st Banjo

2nd Banjo

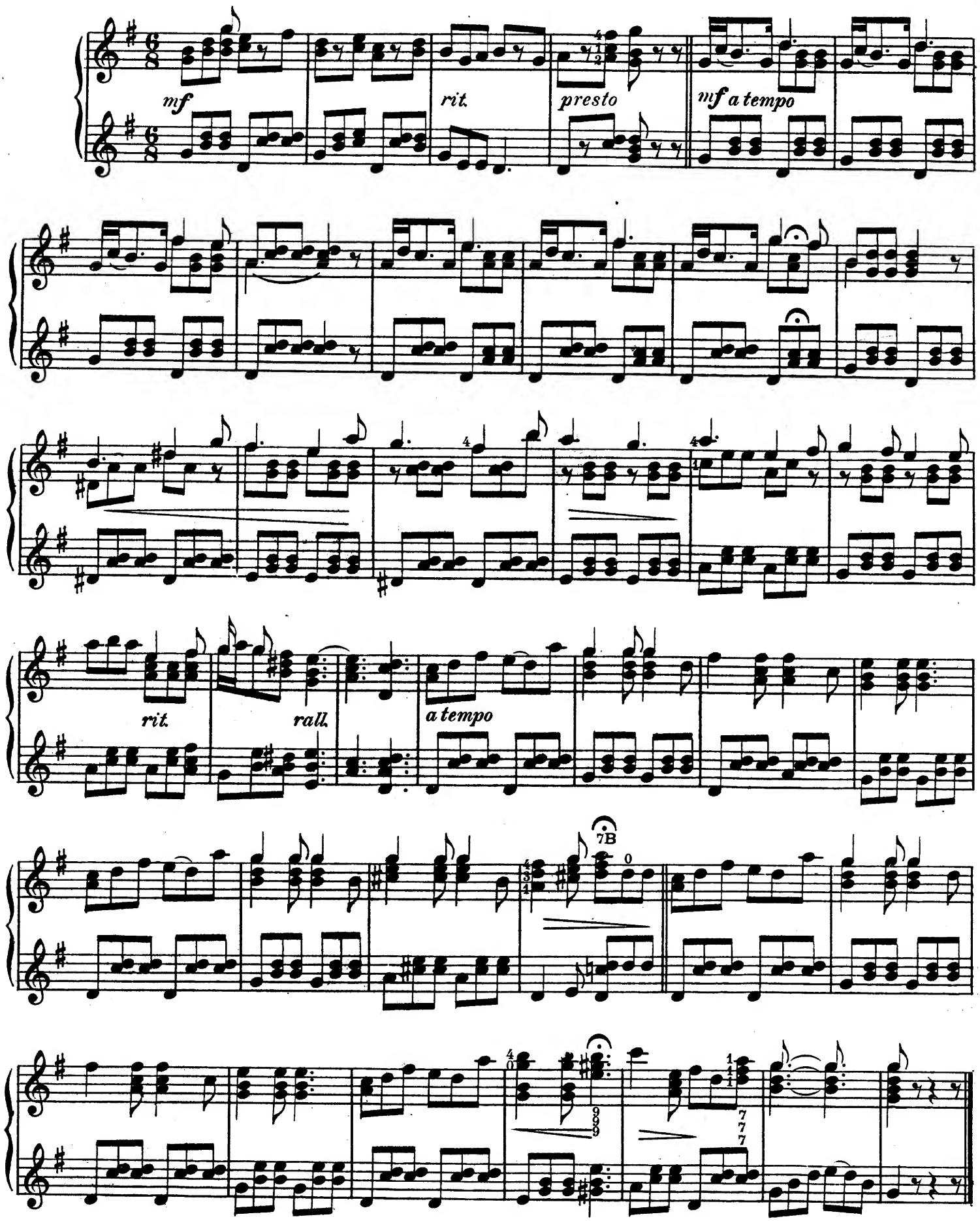


Copyright MCMXVII by Wm. C. Stahl.


4Bar
rit.
D.S.
TRIO
Cantando
con anima
1
4 Bar
2
rit. e dim.
D. C. al Fine.

ANNA SONG FROM NANON.

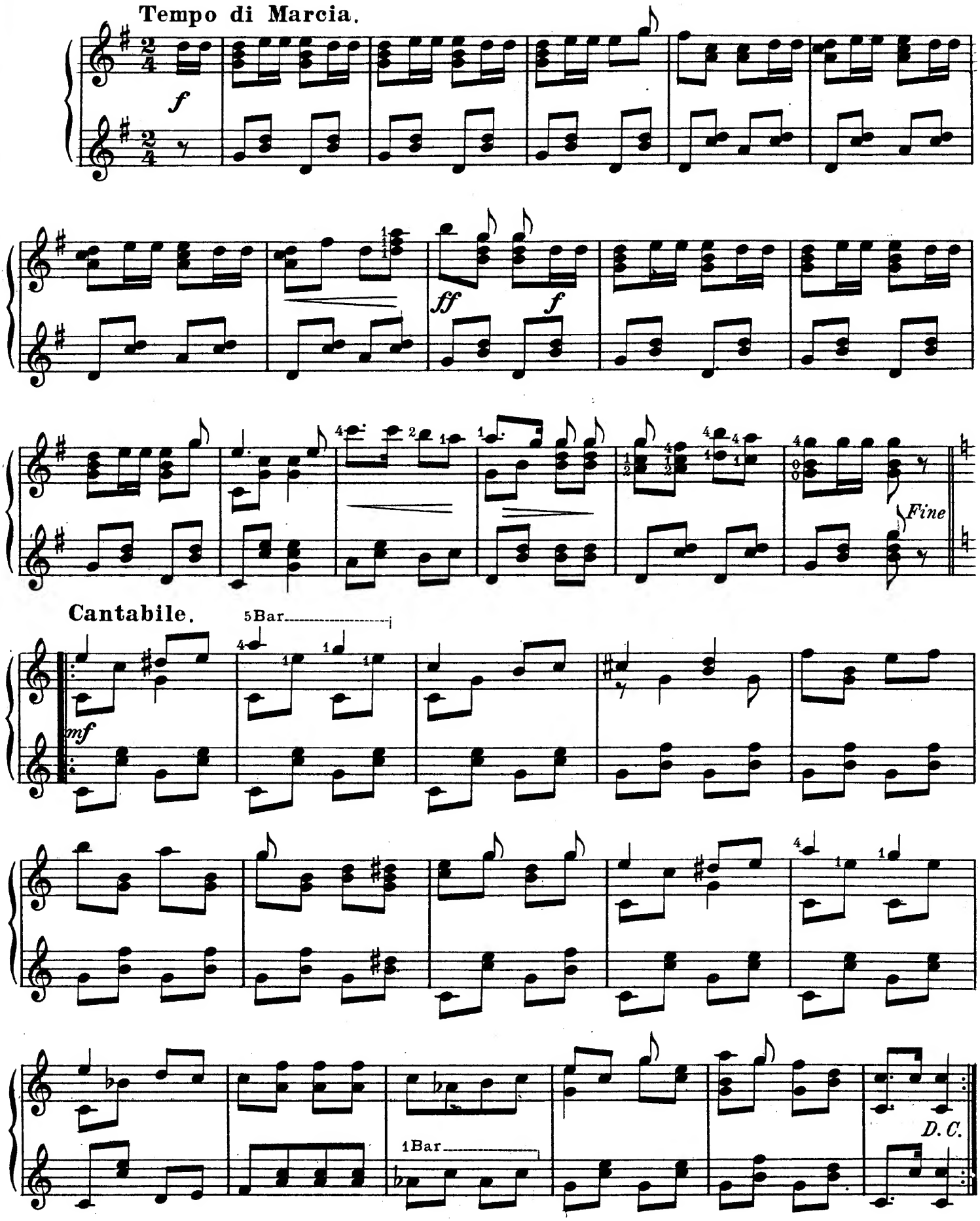
Arr. by P. W. NEWTON



CRYSTAL PALACE MARCH.

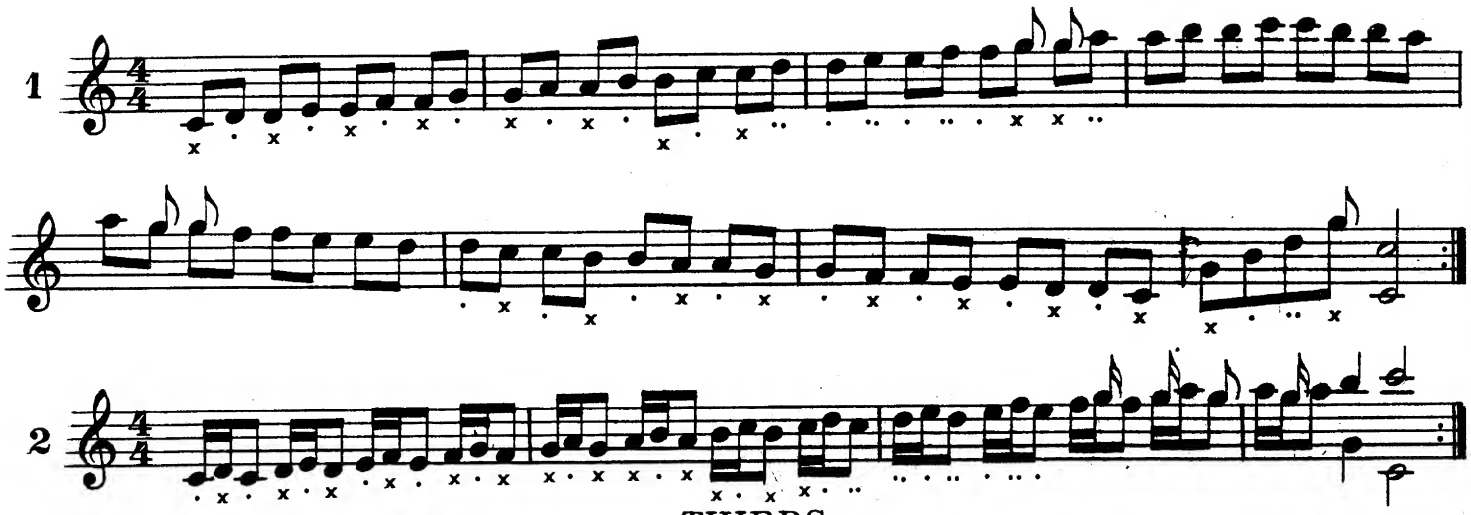
A. H. ROSEWIG

Arr. by P. W. NEWTON

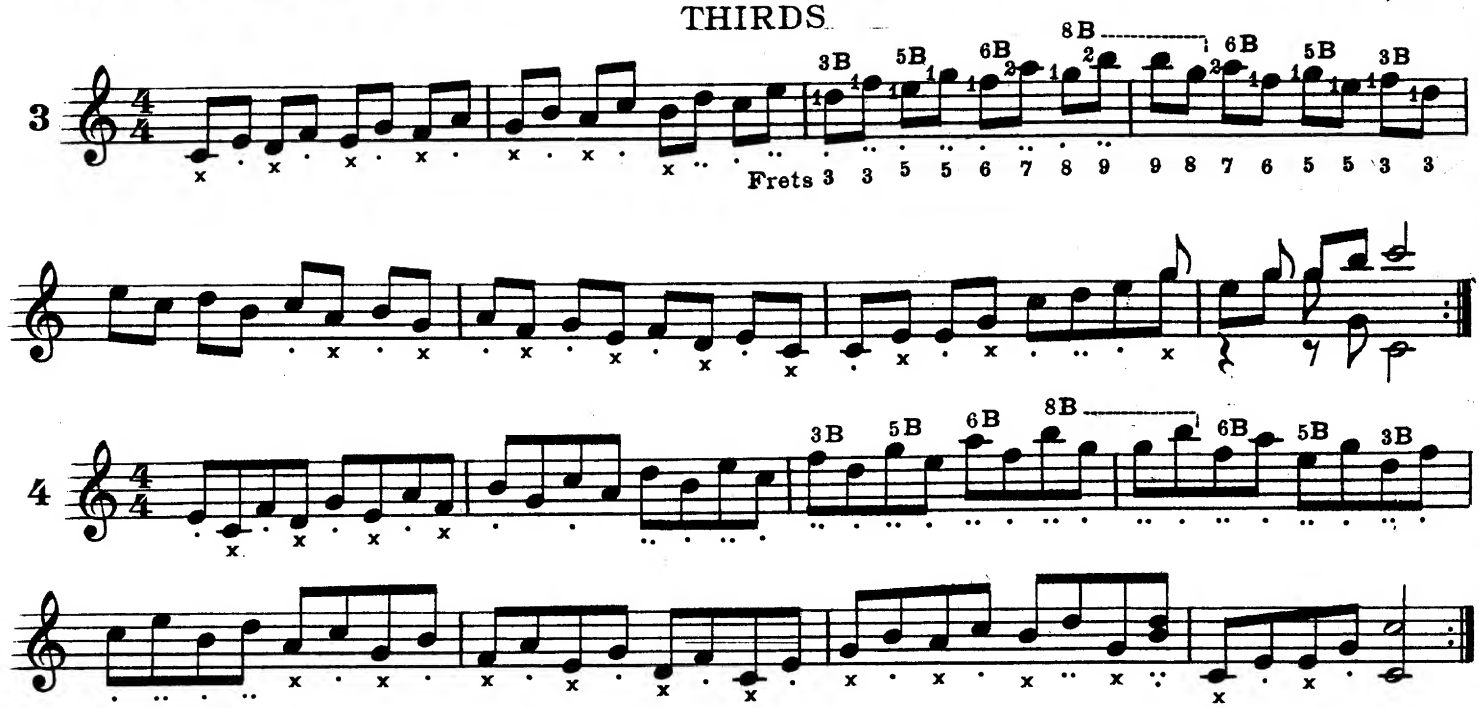


Exercises on the various intervals.

SECONDS

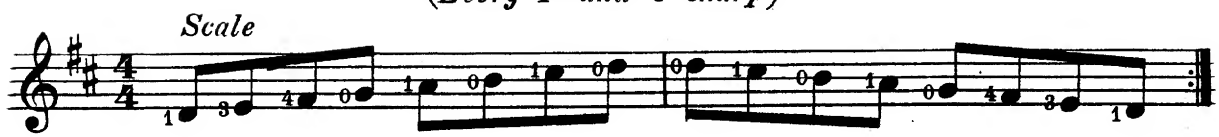


THIRDS

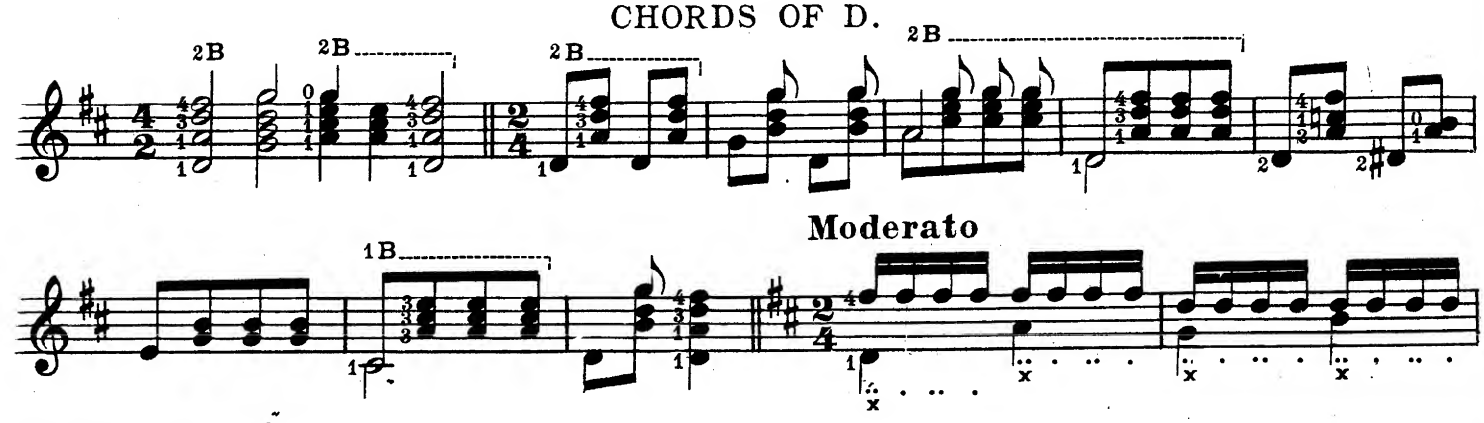


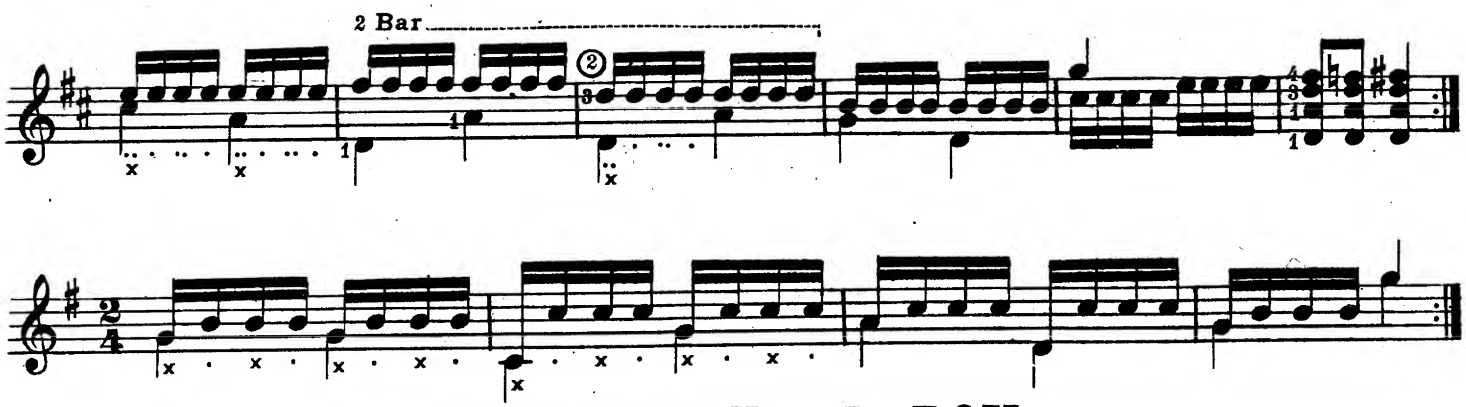
KEY OF D.

(Every F and C sharp)



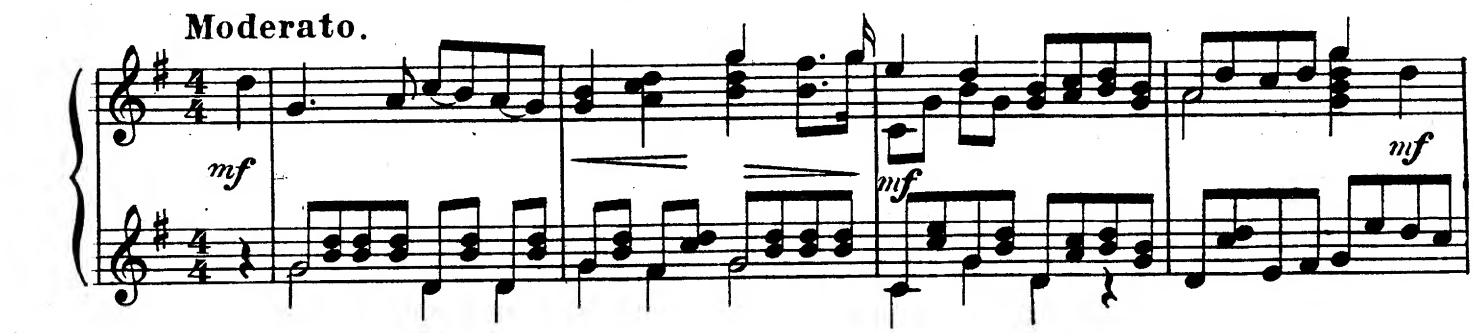
CHORDS OF D.

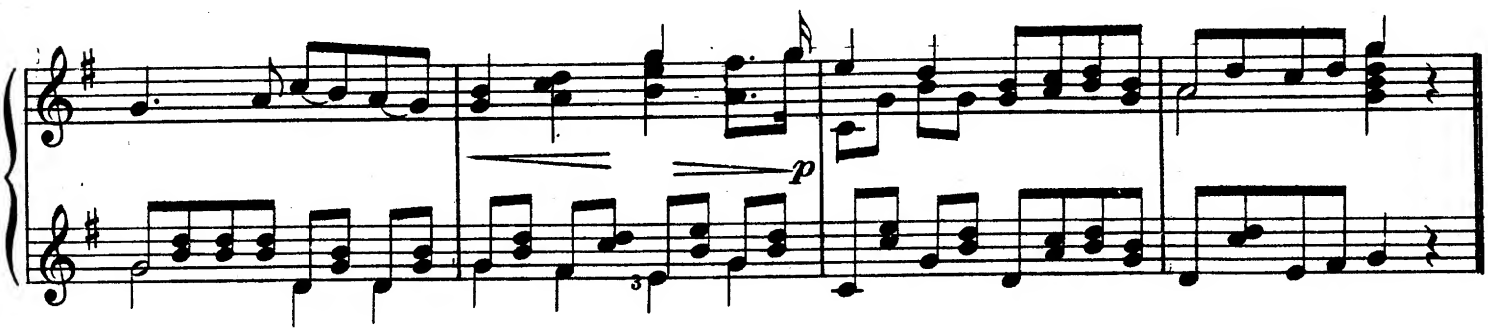


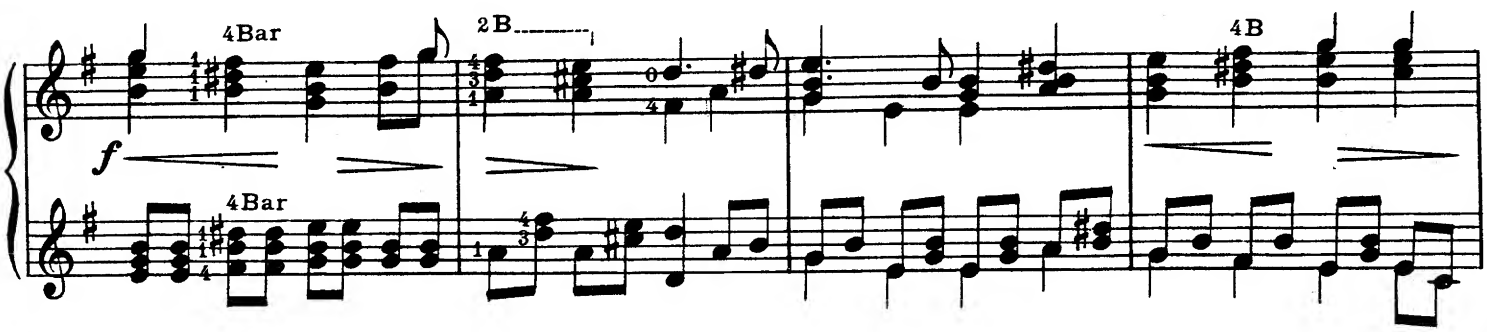


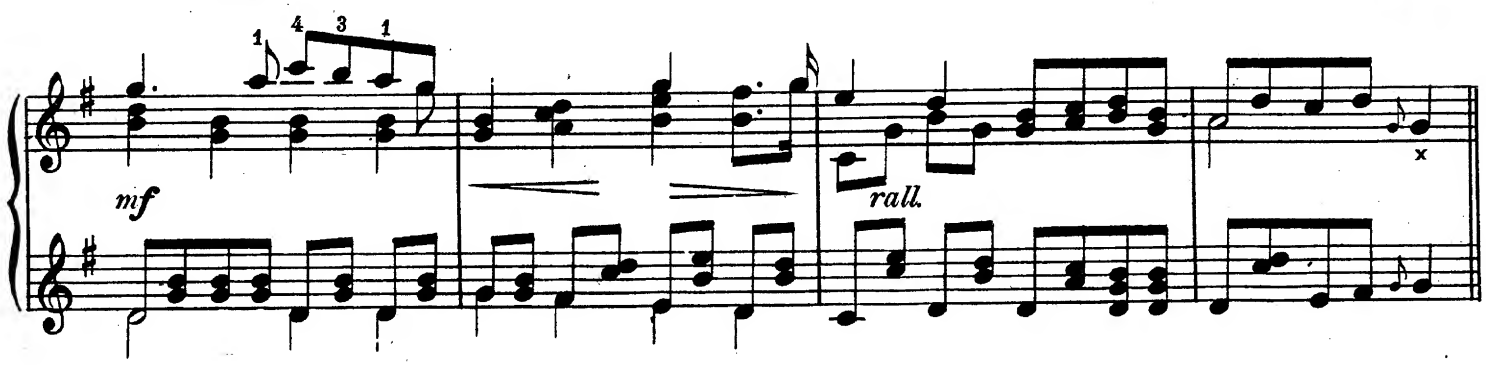
THE MINSTREL BOY.

Arr. by P. W. NEWTON



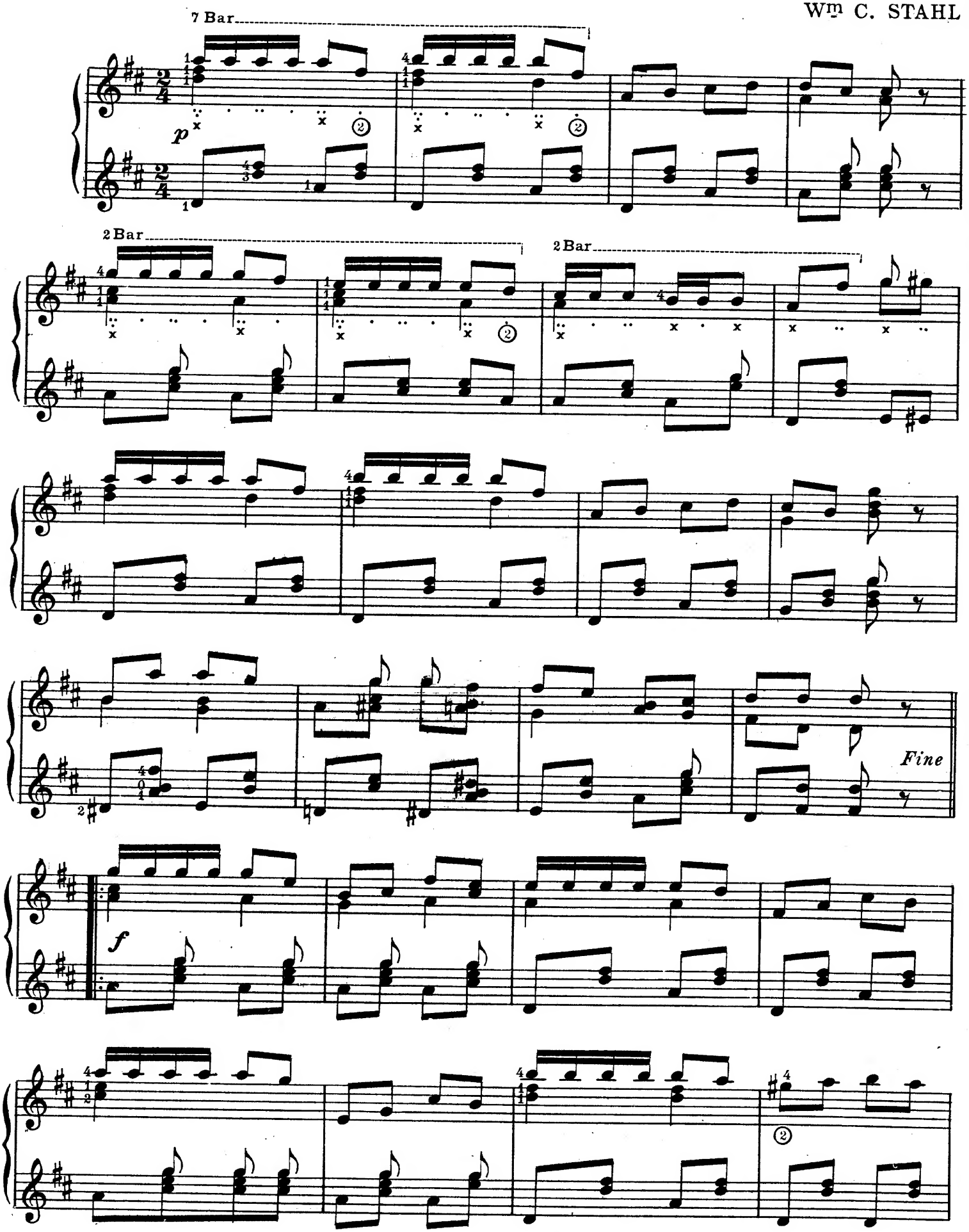


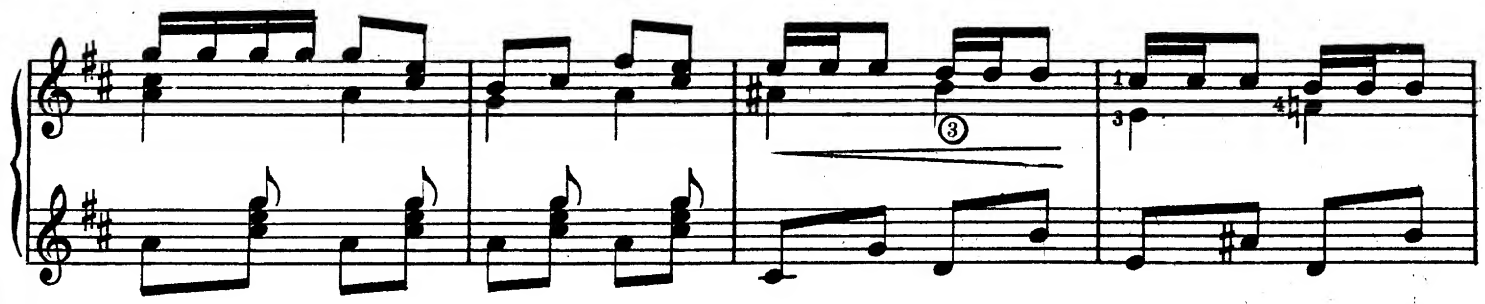


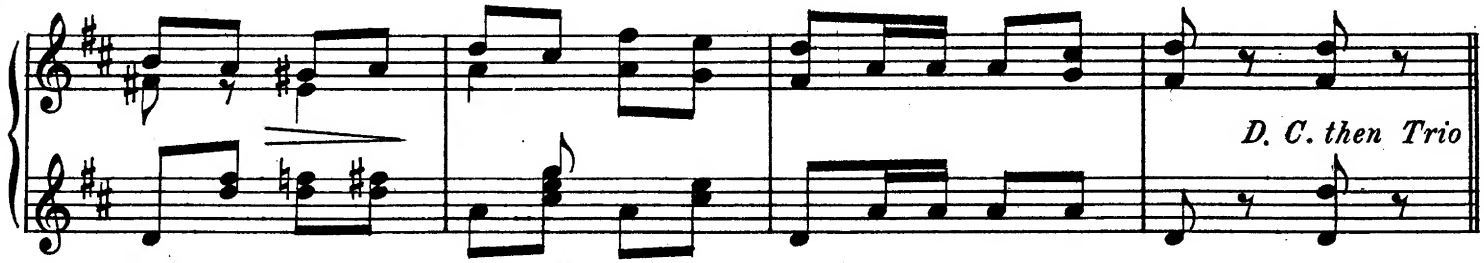


CLIO POLKA.

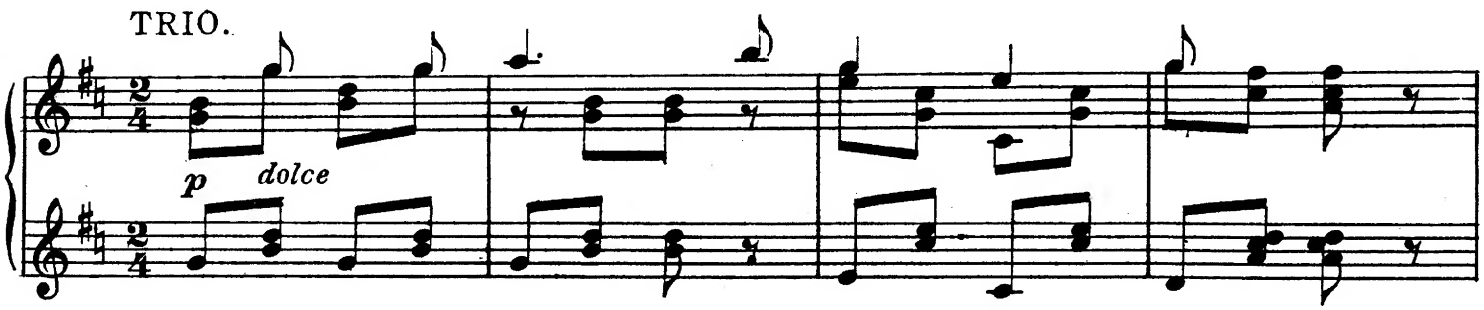
Wm C. STAHL

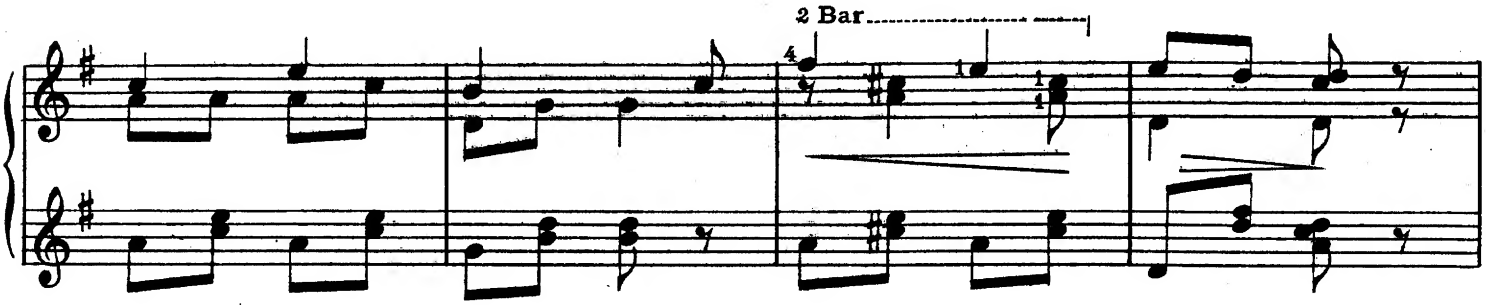


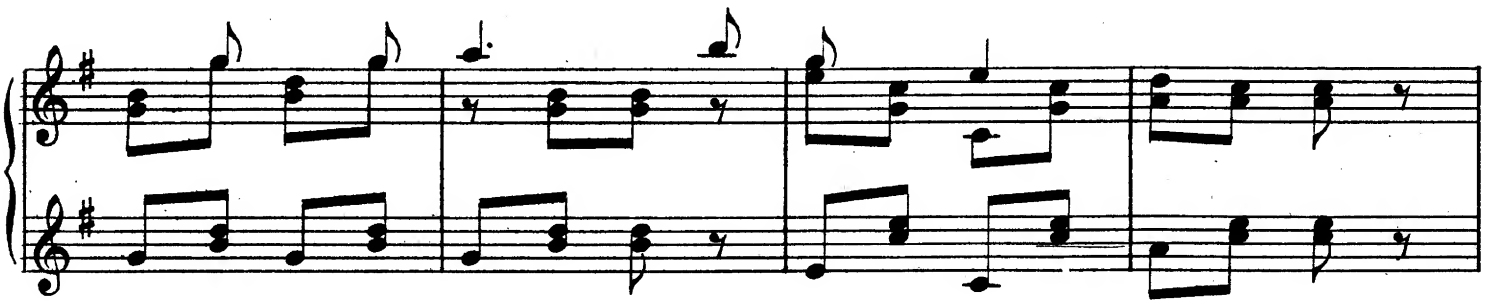


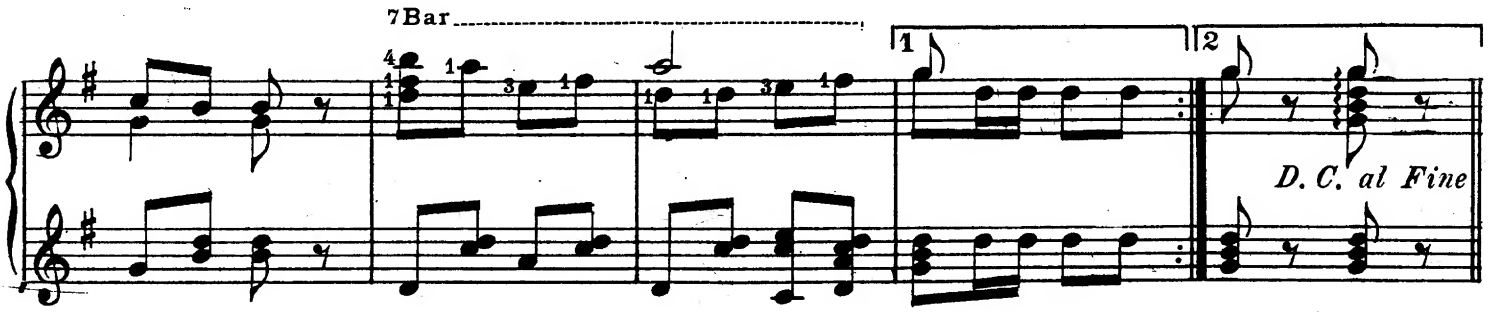


TRIO.

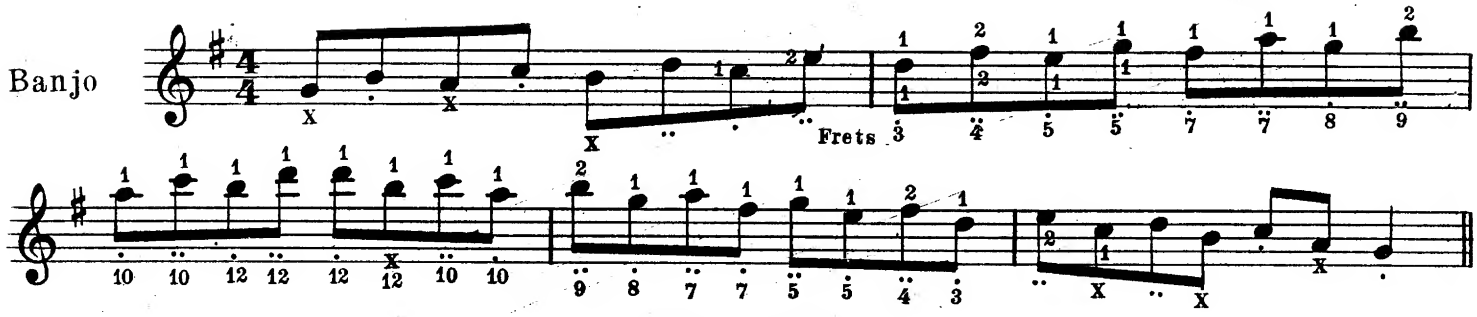






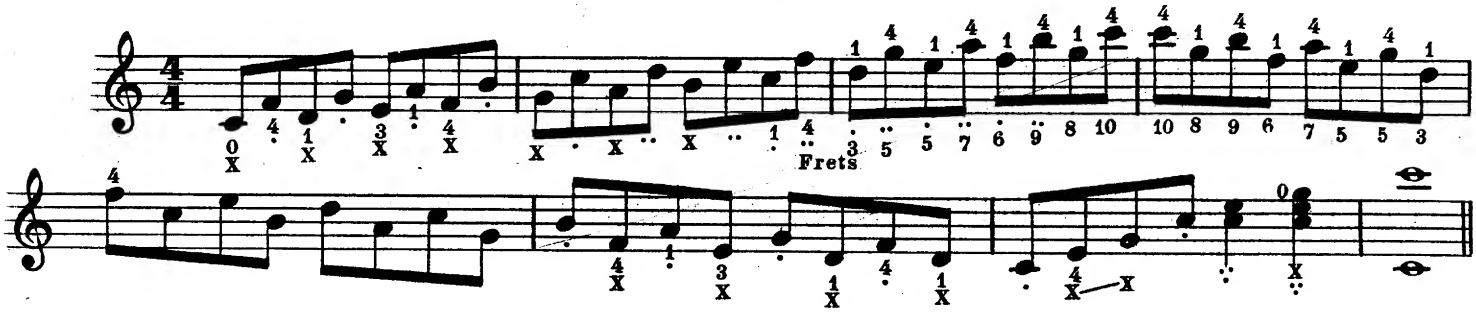


Thirds in Key of G

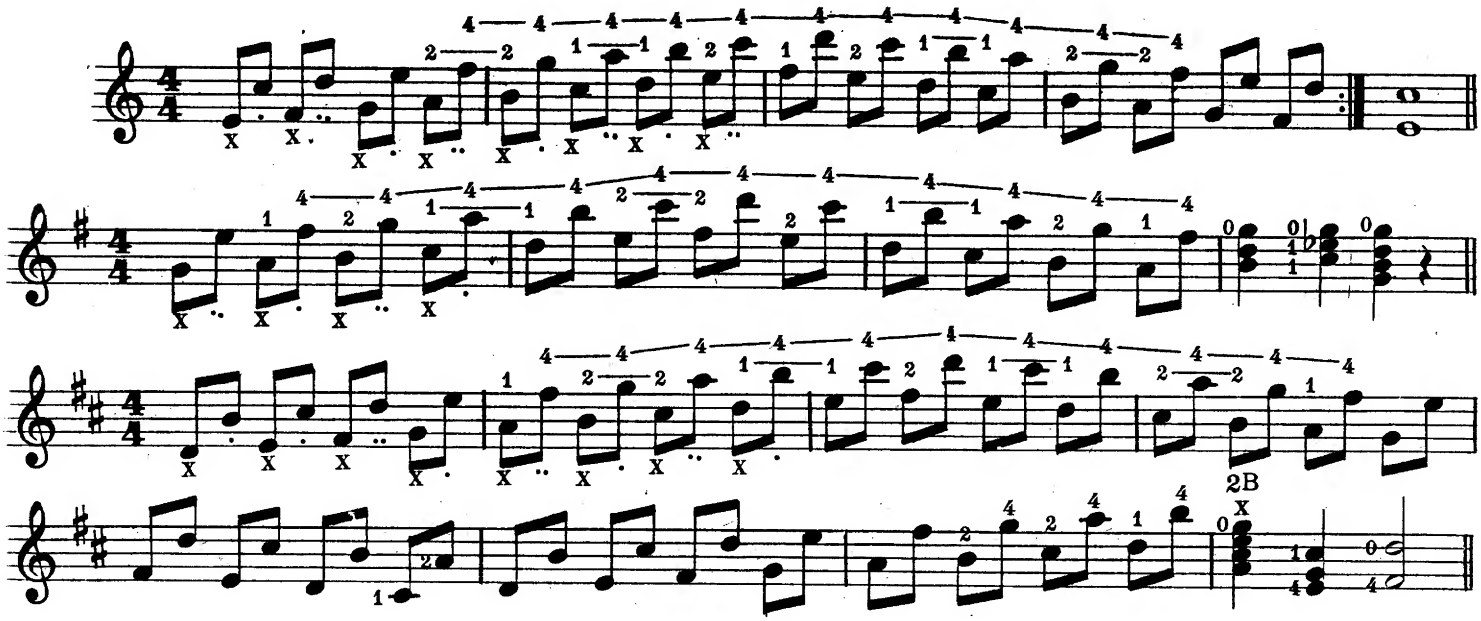


Fourths

Learn the notes thoroughly upon the second and third strings.

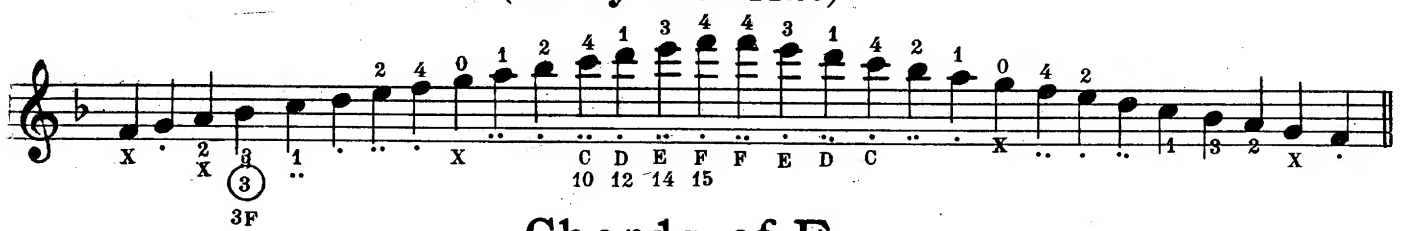


Sixths

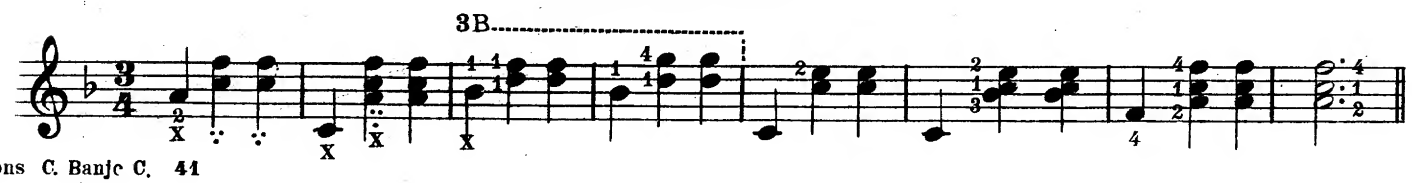


Scale of F Major

(Every B is flat)



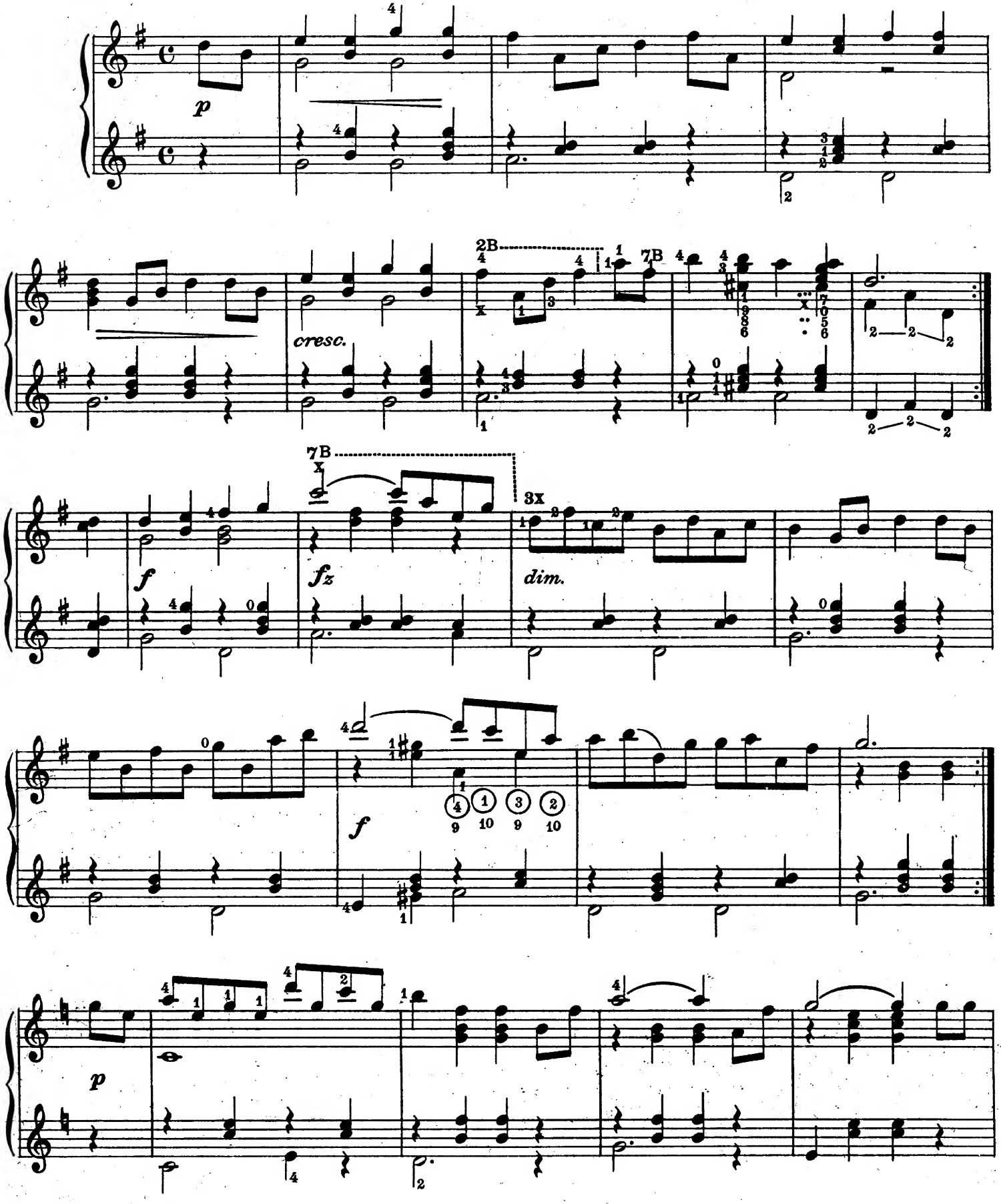
Chords of F

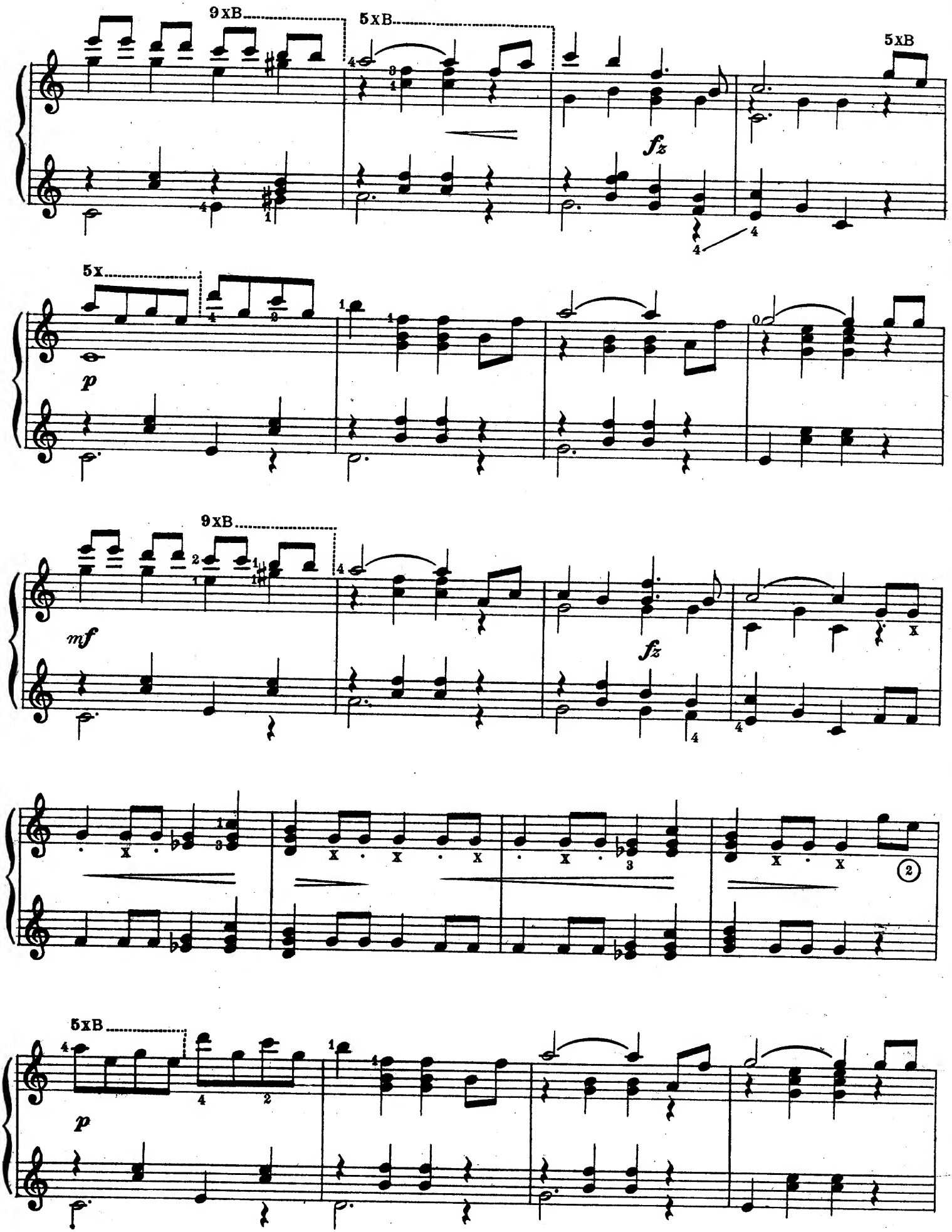


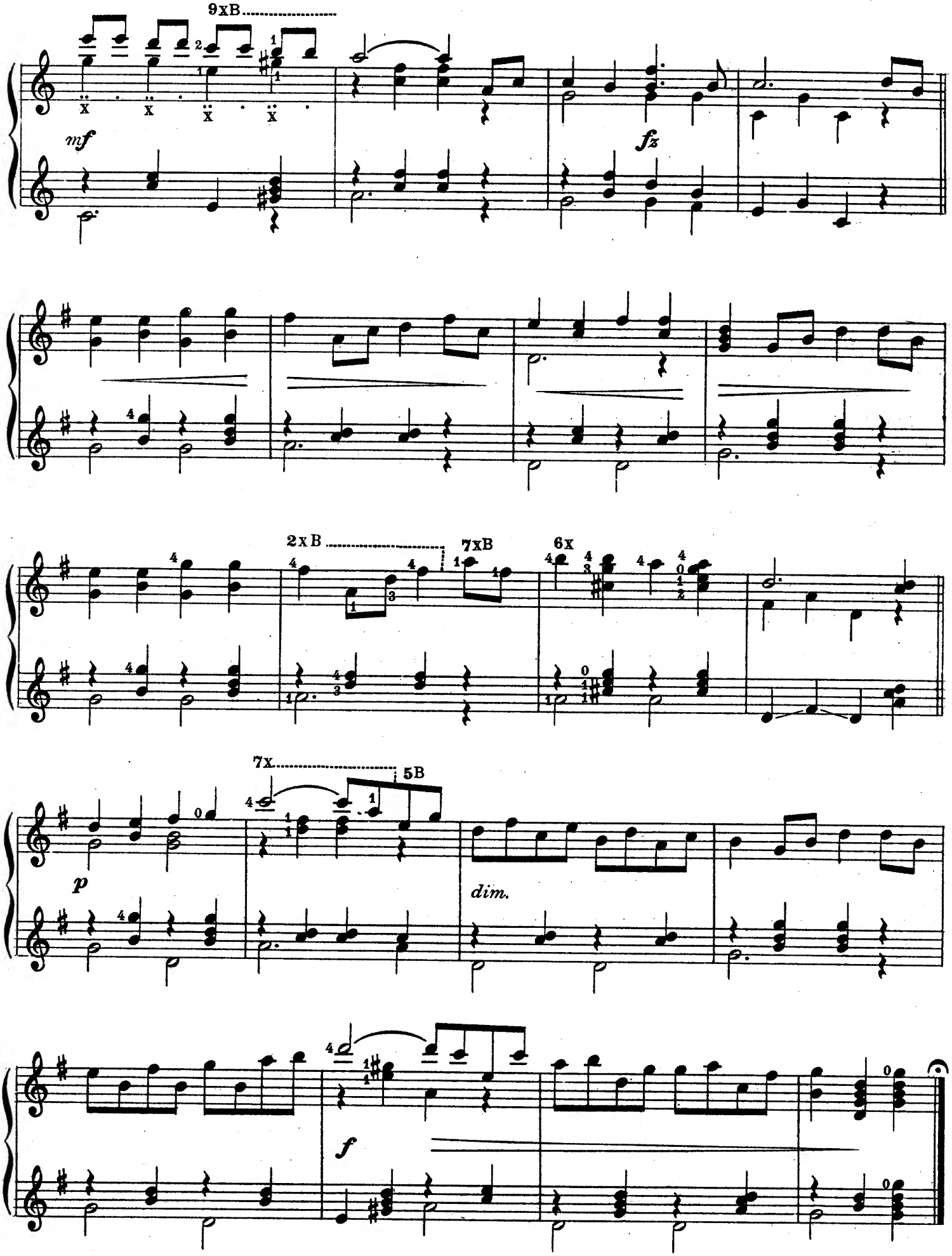
Forget Me Not

GAVOTTE

T. GIESE
Arr. by Newton - Higgs

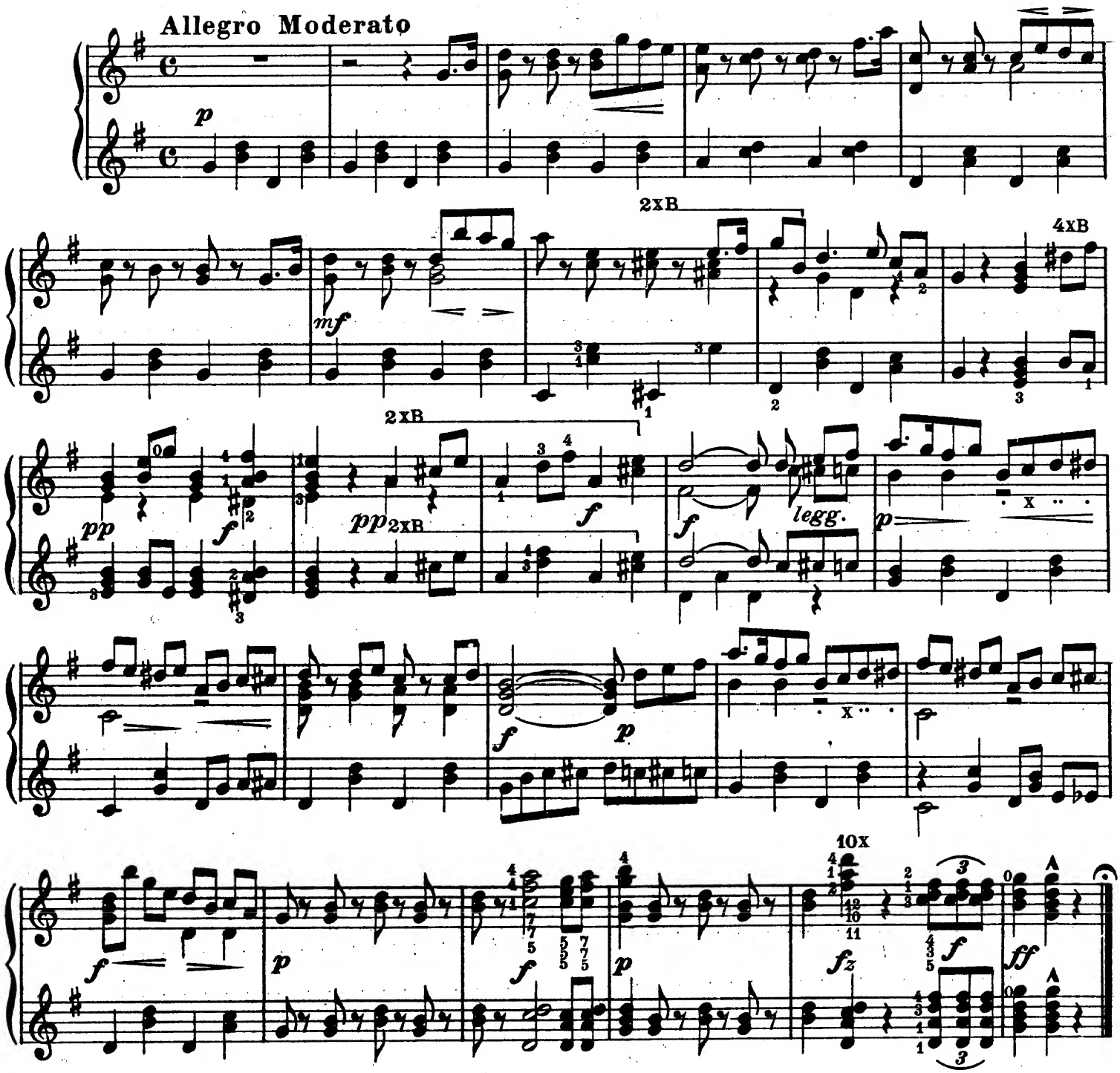



9xB
5xB
5xB
fz
5x
p
9xB
mf
fz
5xB
p

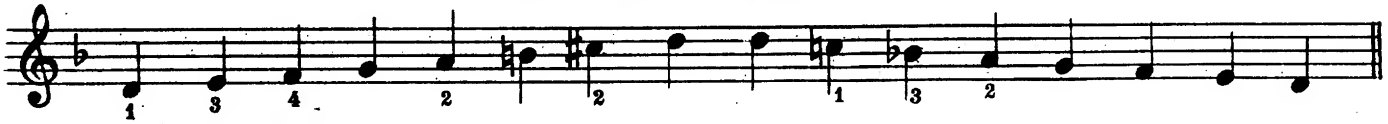

9xB
mf
fz
2xB
7xB
6x
7x
5B
p
dim.
f

The Conspiritors' Chorus

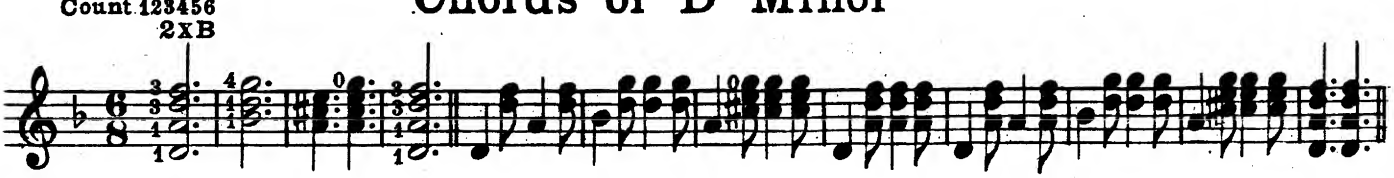
CH. LECOCQ
Arr. by Newton-Higgs



Scale of D Minor
(Relative to F Major)



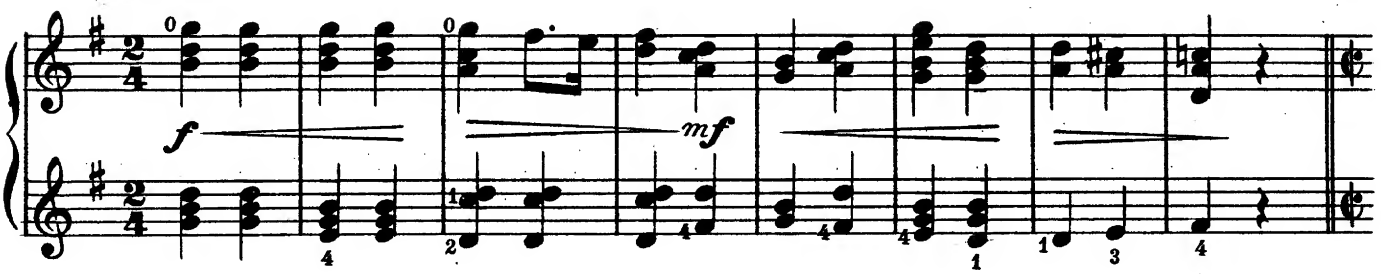
Chords of D Minor



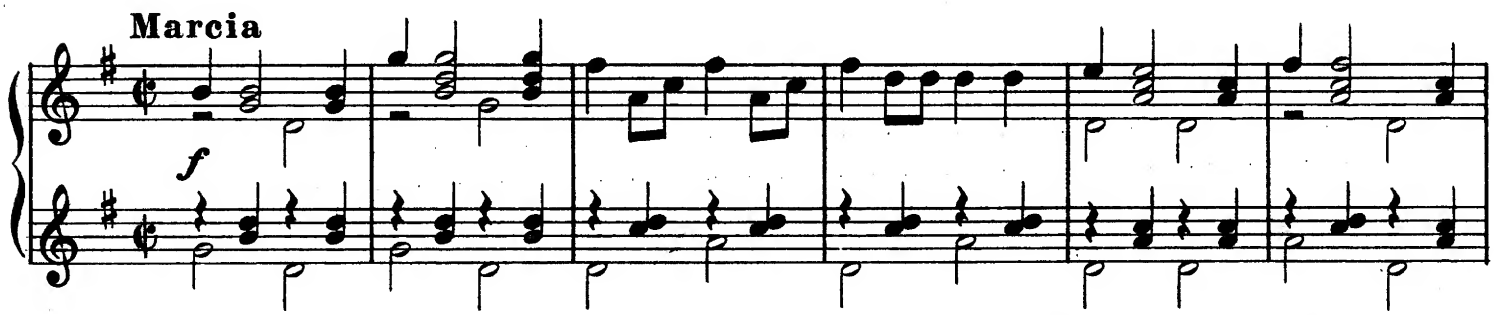
March "Imperial Unity"

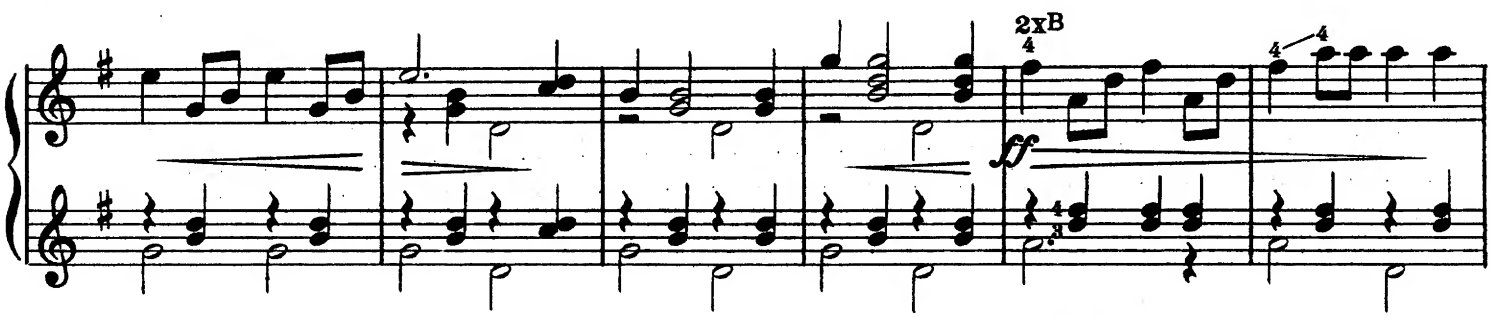
P. W. NEWTON

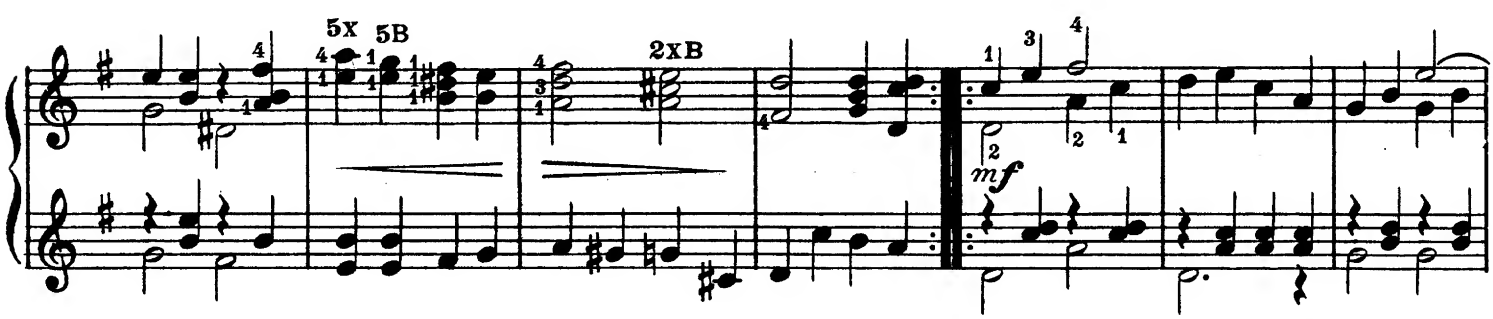
INTRO.

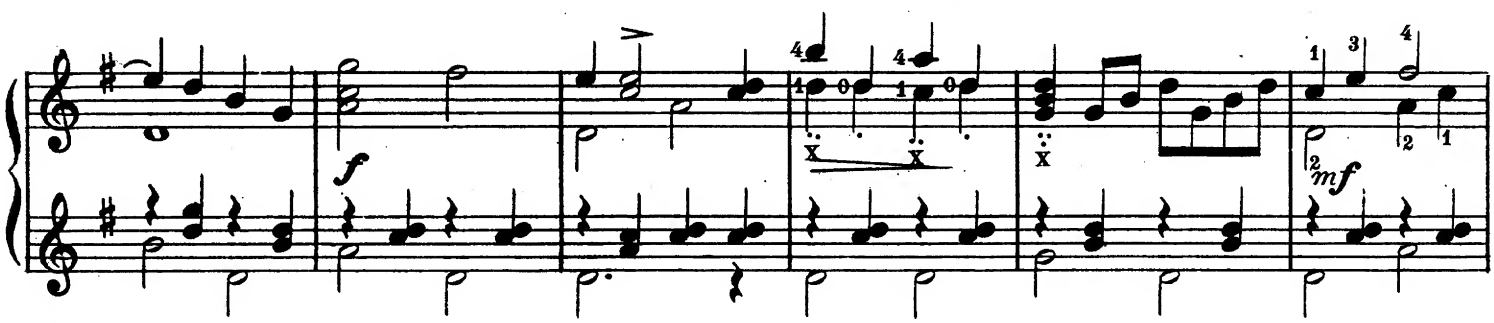


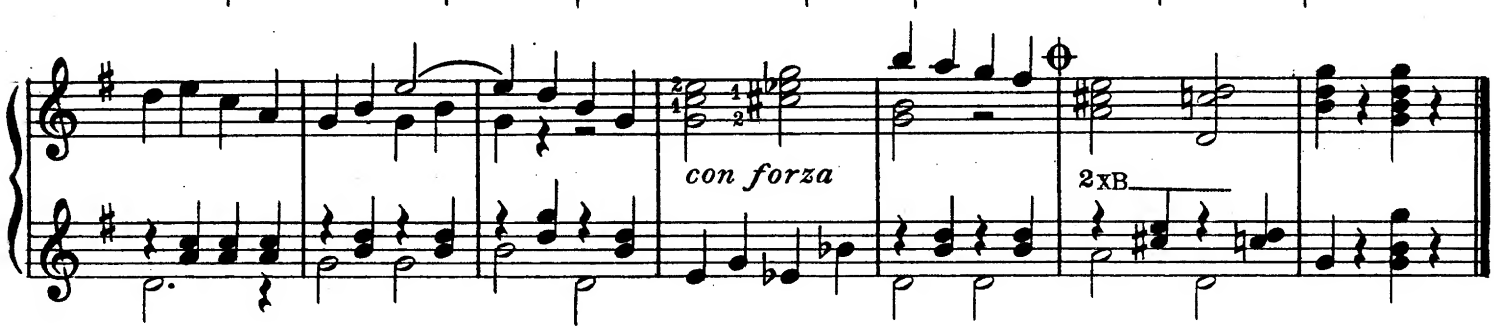
Marcia



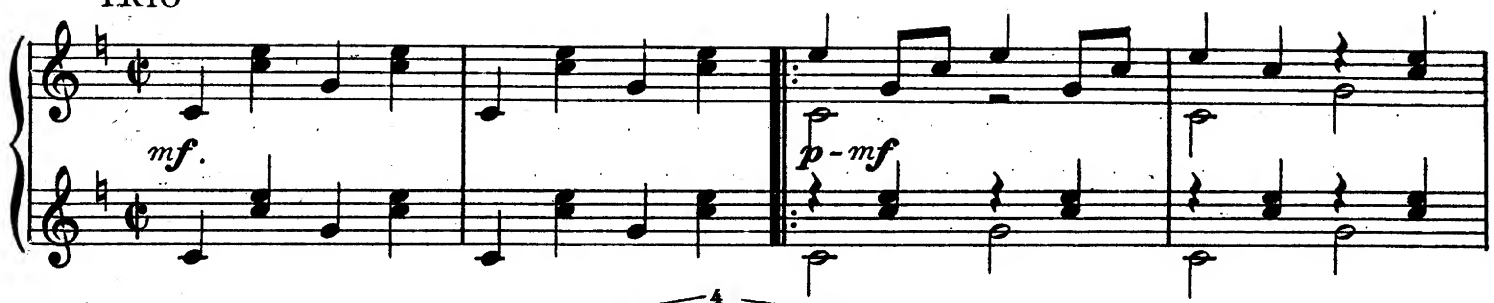


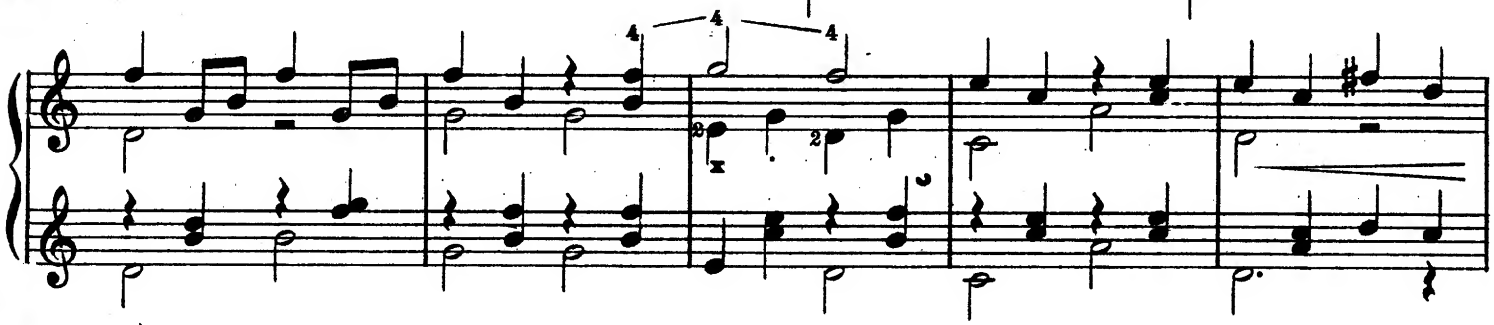


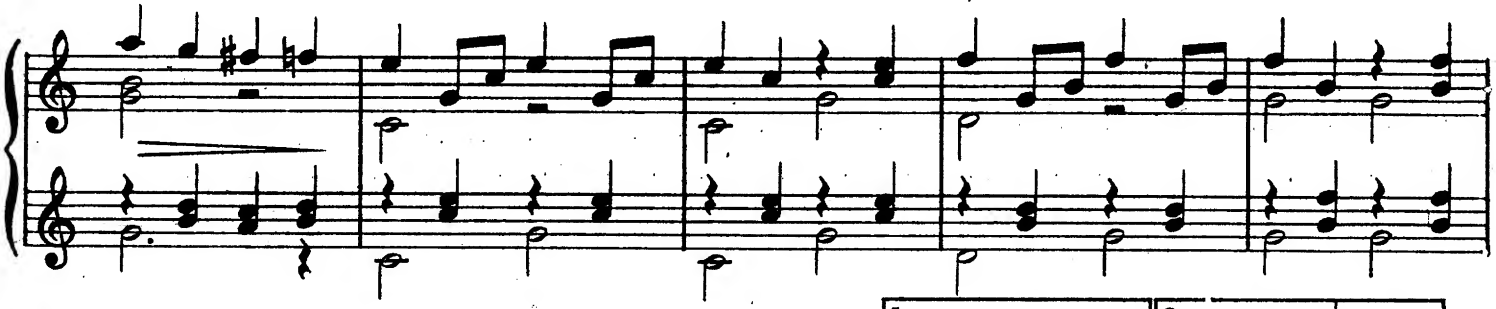


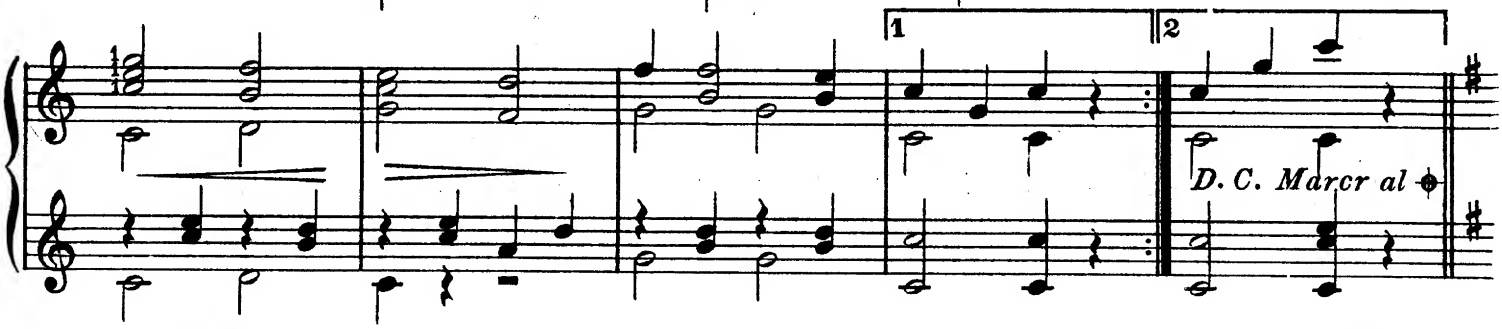


TRIO

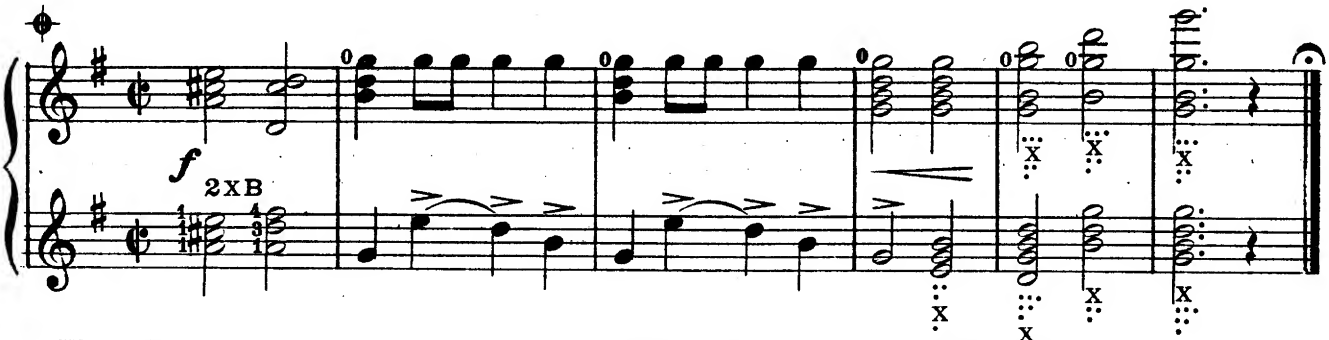






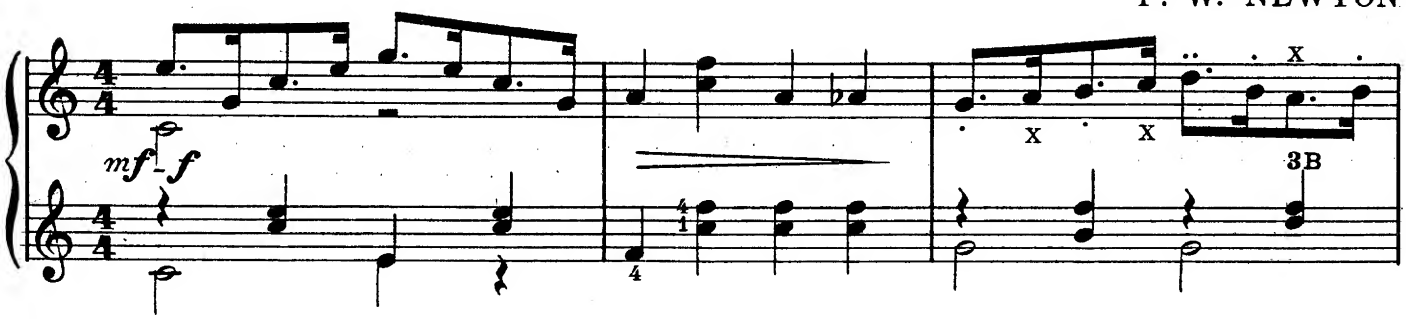


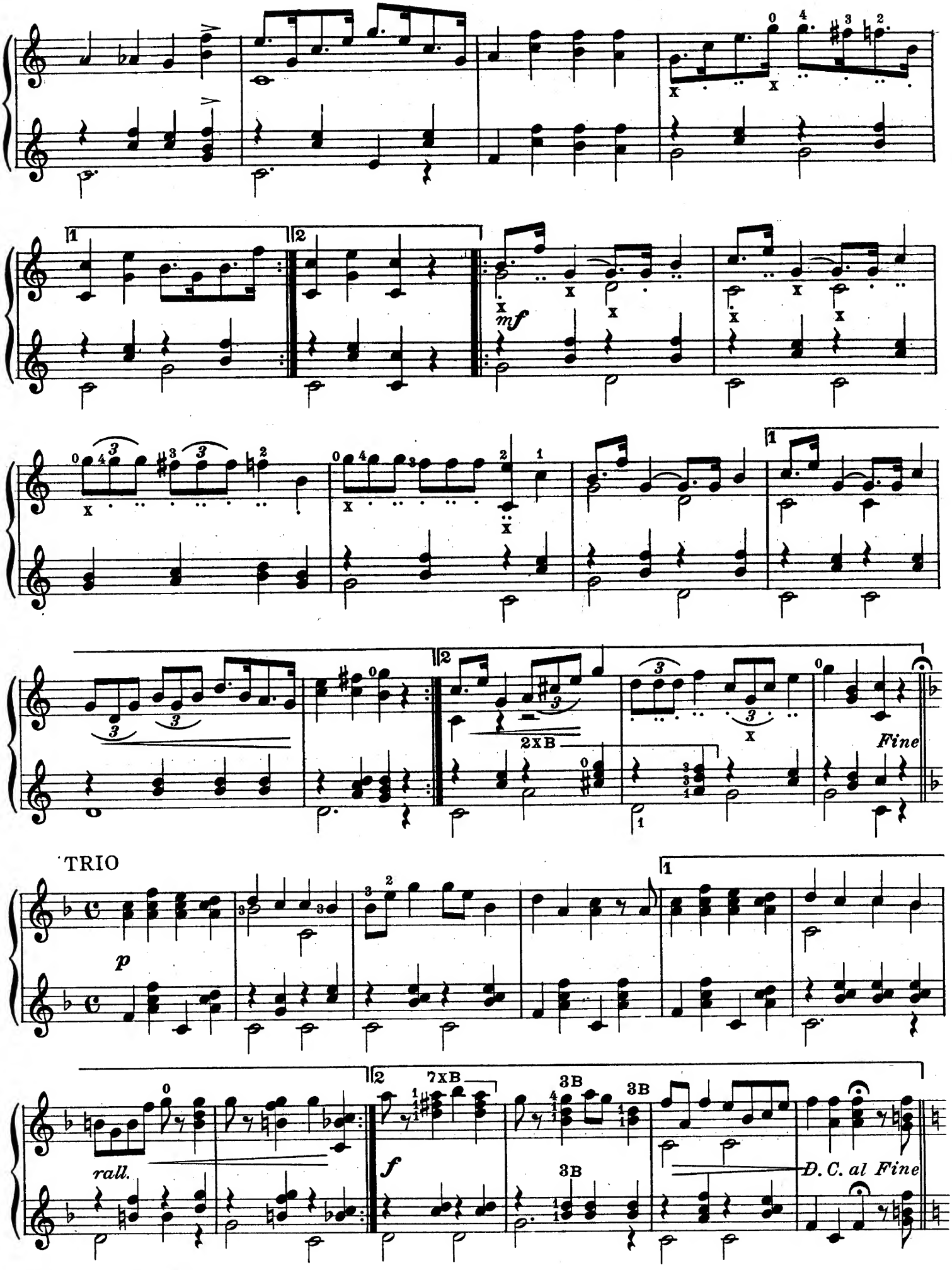
CODA



International Schottische

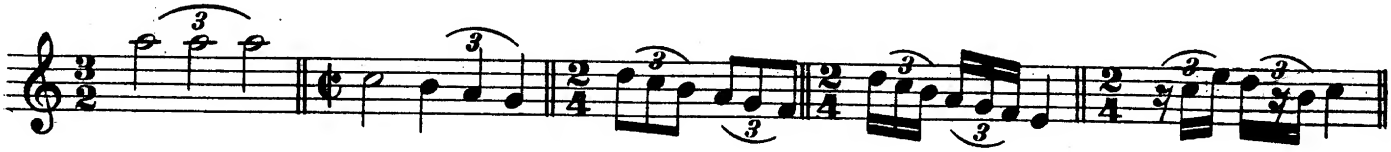
P. W. NEWTON



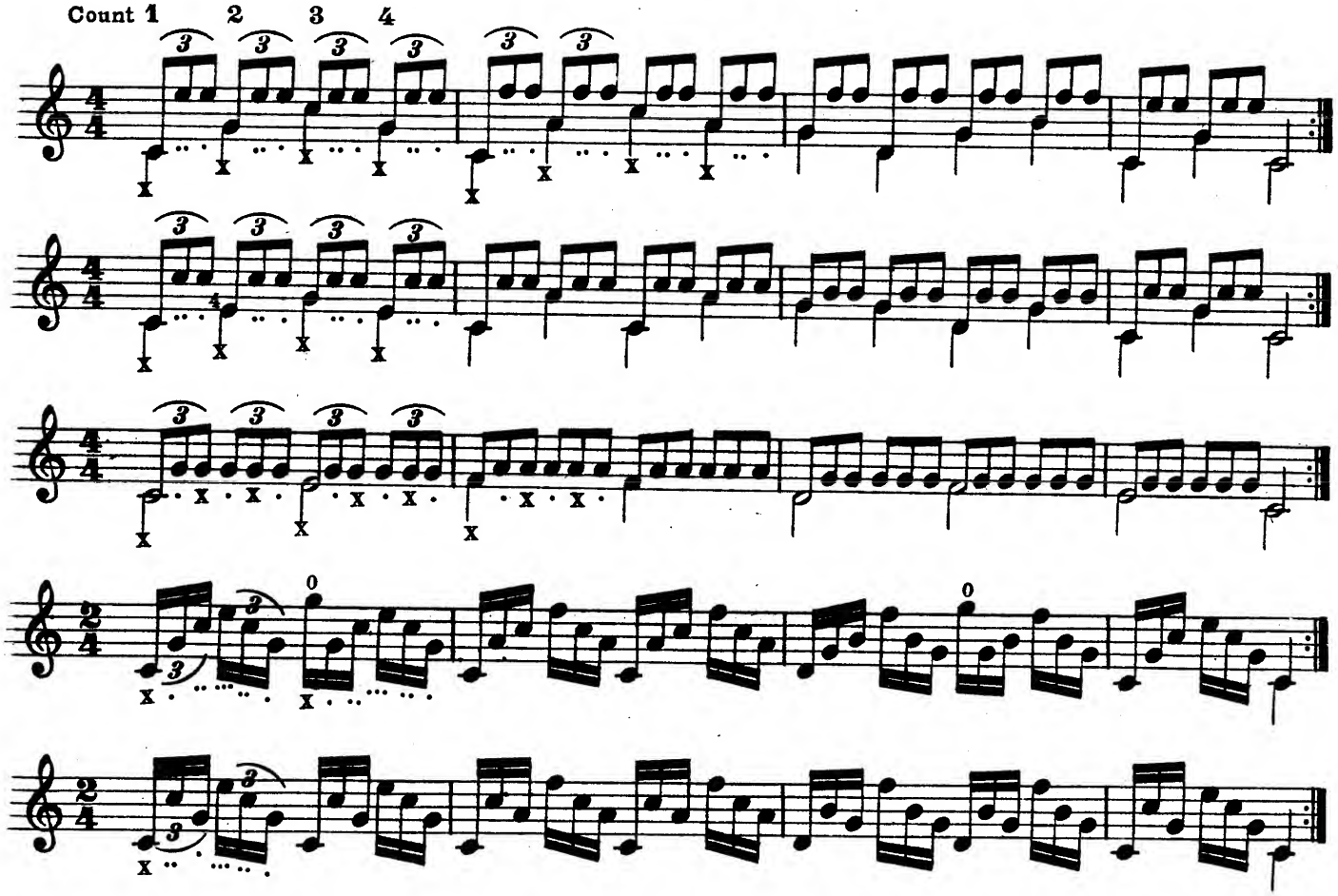

mf
2XB
Fine
TRIO
p
rall.
7XB
3B
3B
3B
f
D. C. al Fine

THE TRIPLET

The triplet is a group of *three* notes played in the *time* of two of the same kind, and are counted on one beat. They may consist of any kind of notes, or notes and rests, and are distinguished by a slur mark and figure *3*.

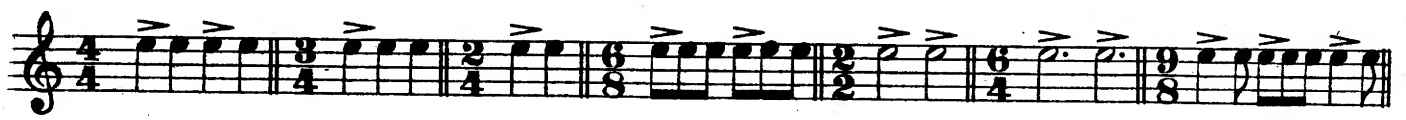


Exercises on the Triplet

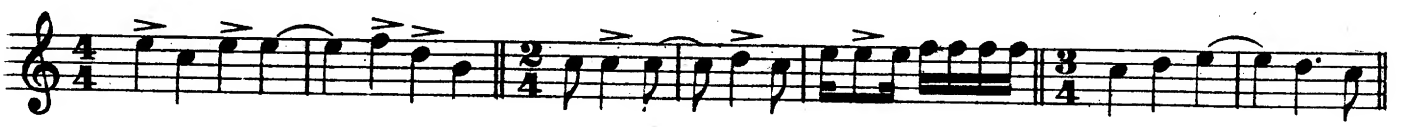


SYNCOPATION

Syncopation is the misplacing of the regular accent which occurs in music. Below will be found the natural accents, both strong and weak, and their usual position in the measure.

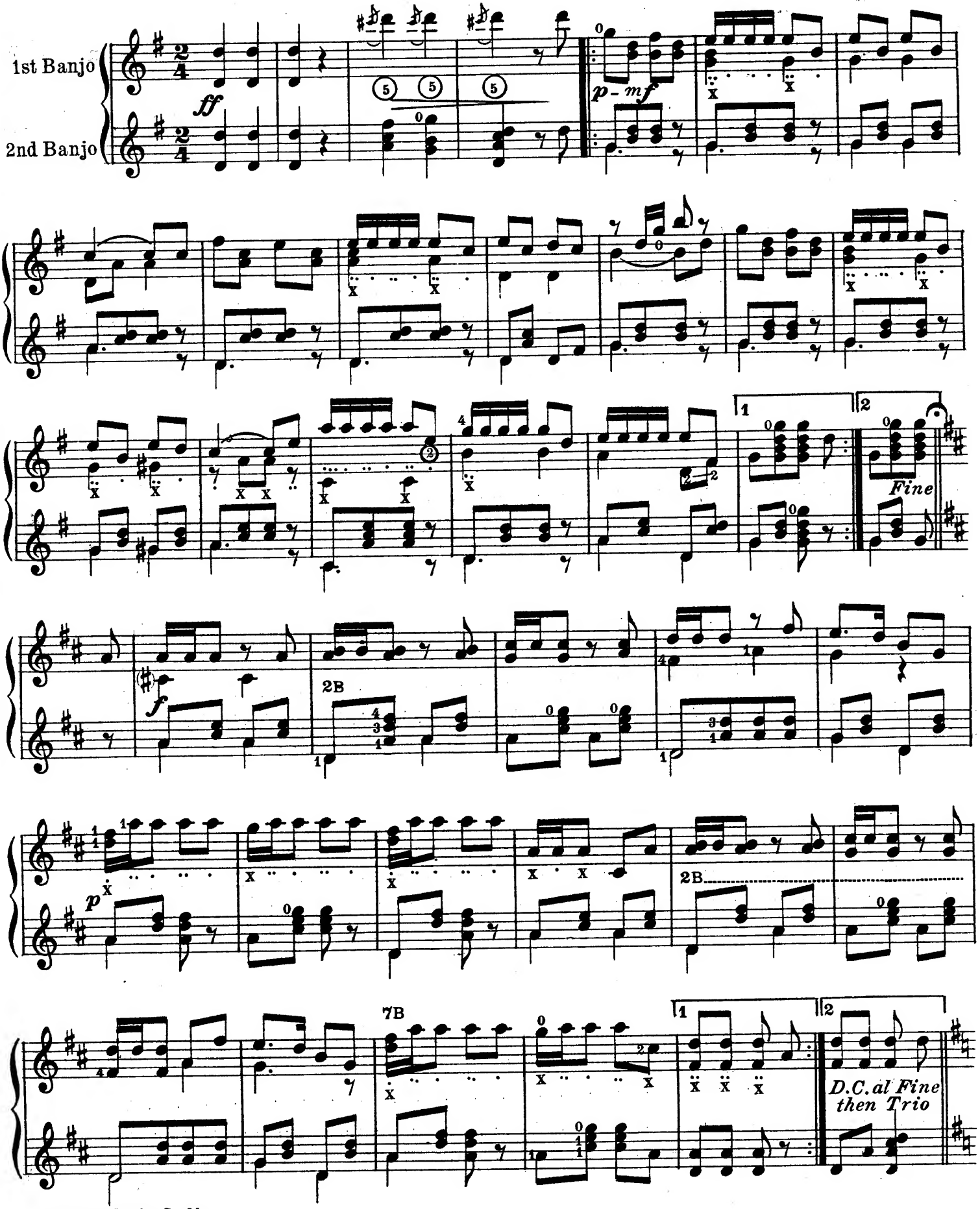


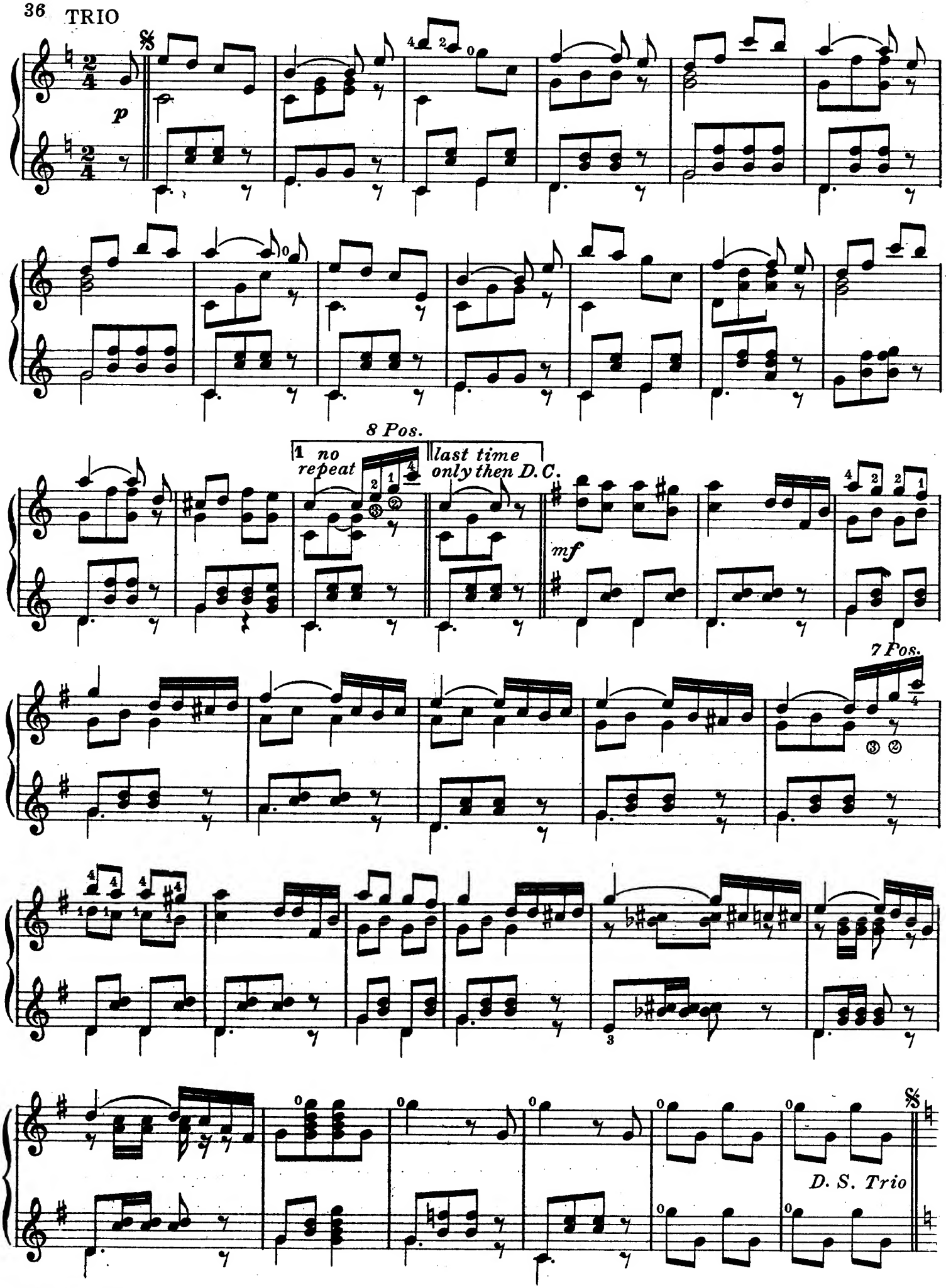
When the accented note of a measure is tied to an unaccented, the note following generally receives the accent.



Bella Bocca Polka

E. WALDTEUFEL
Arr. by P. W. Newton
Transposed by A. Higgs

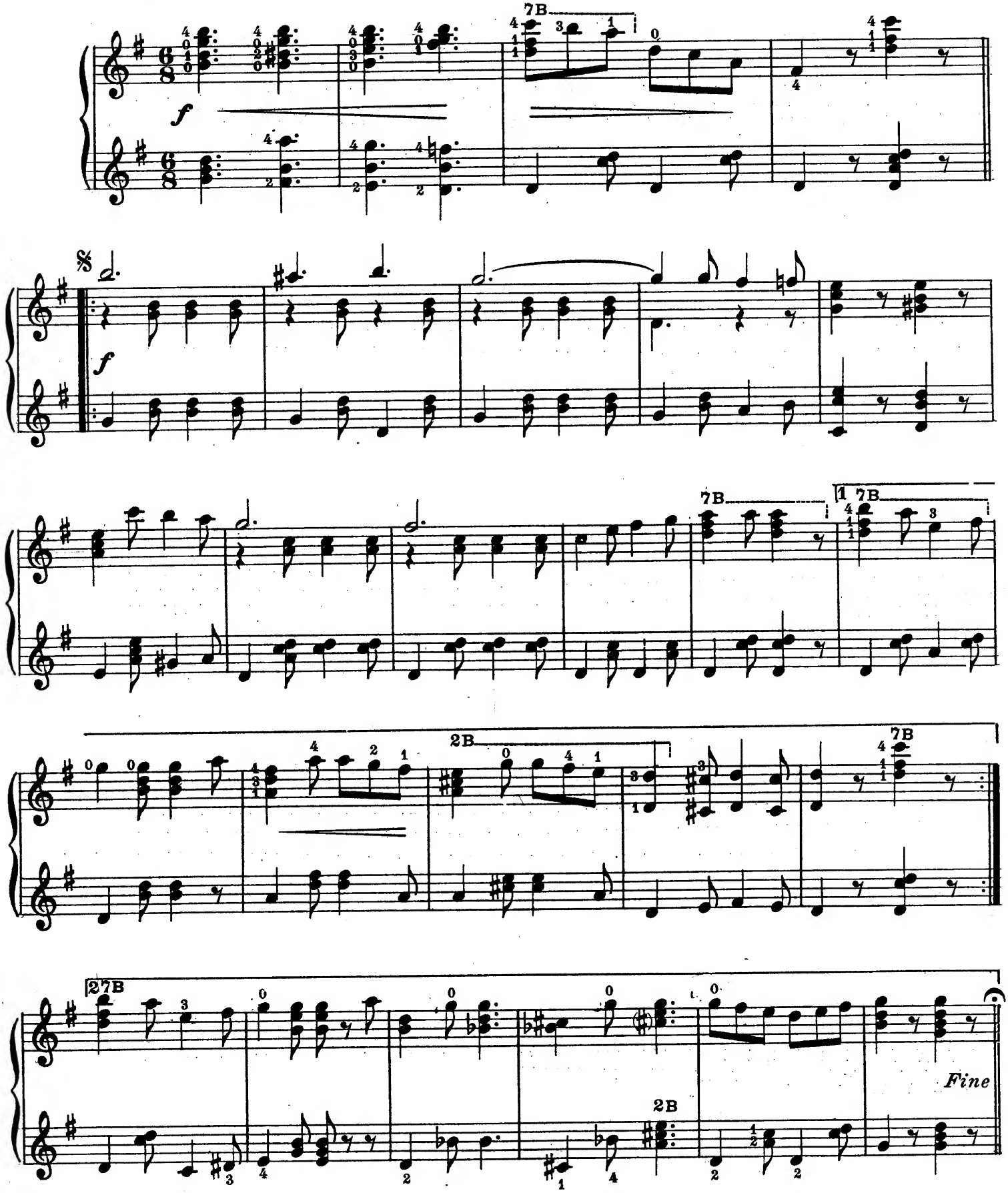


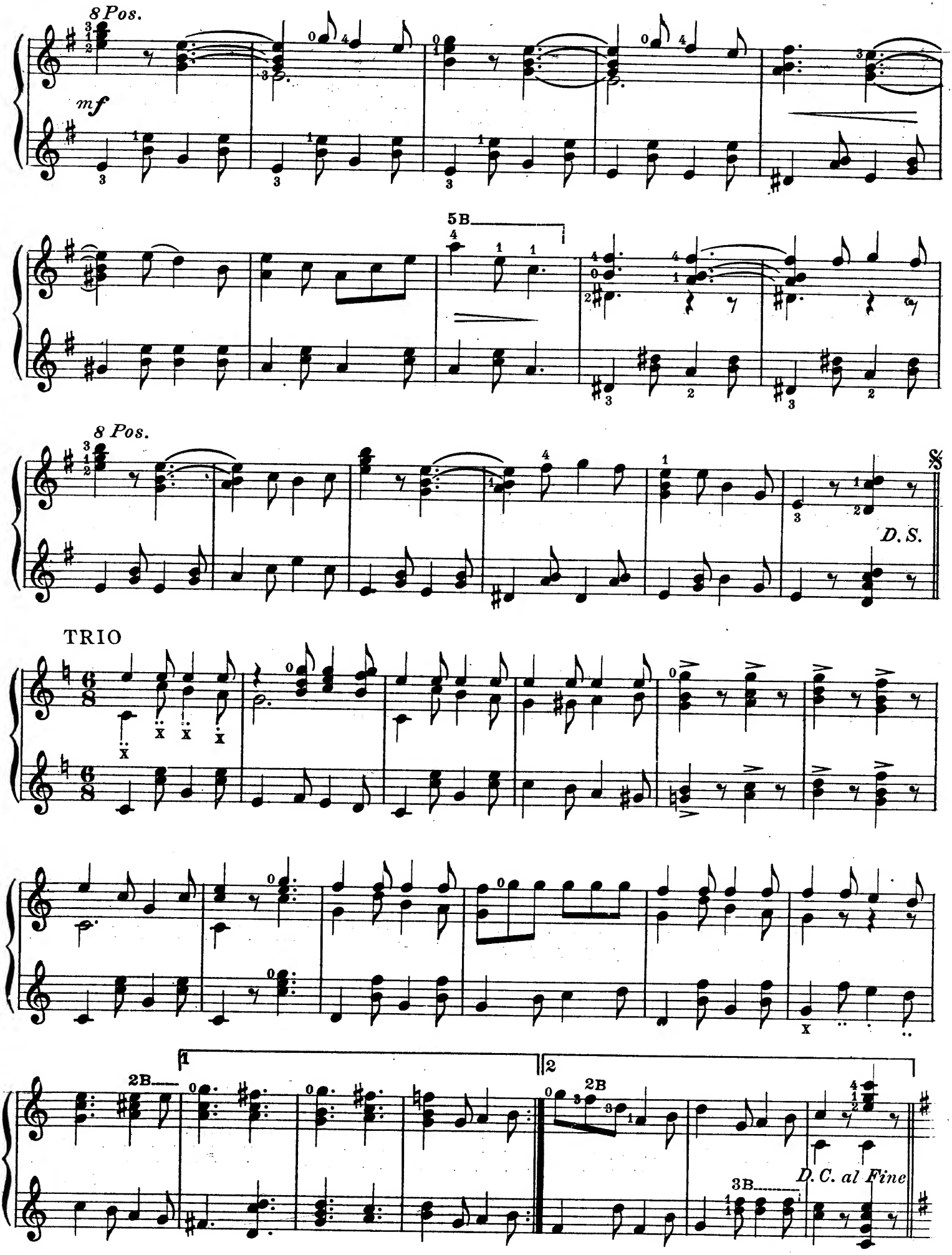

p
8 Pos.
1 no repeat
last time only then D.C.
mf
7 Pos.
D. S. Trio

March "Flag of Freedom"

P. W. NEWTON
Arr. by A. Higgs

INTRO.

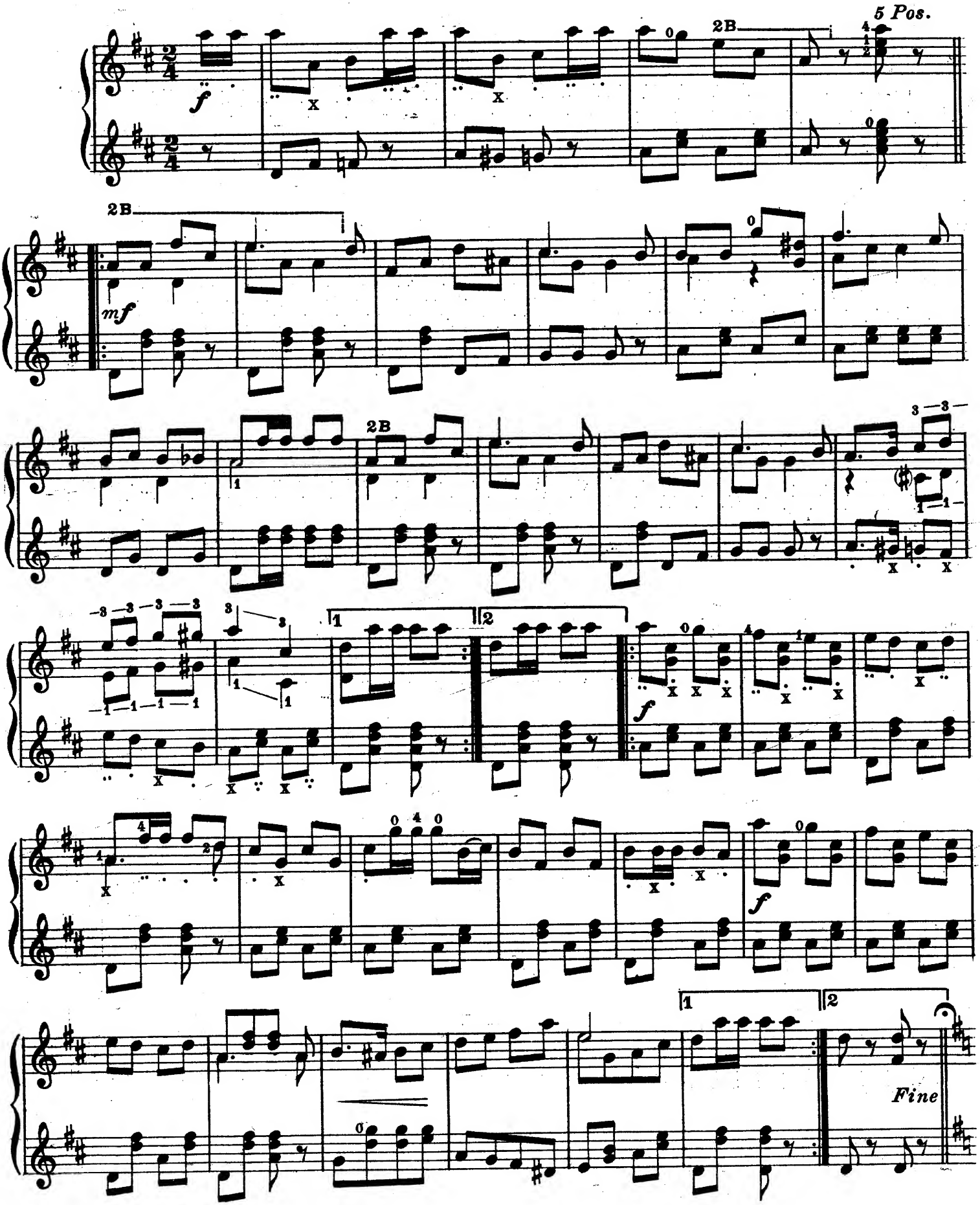


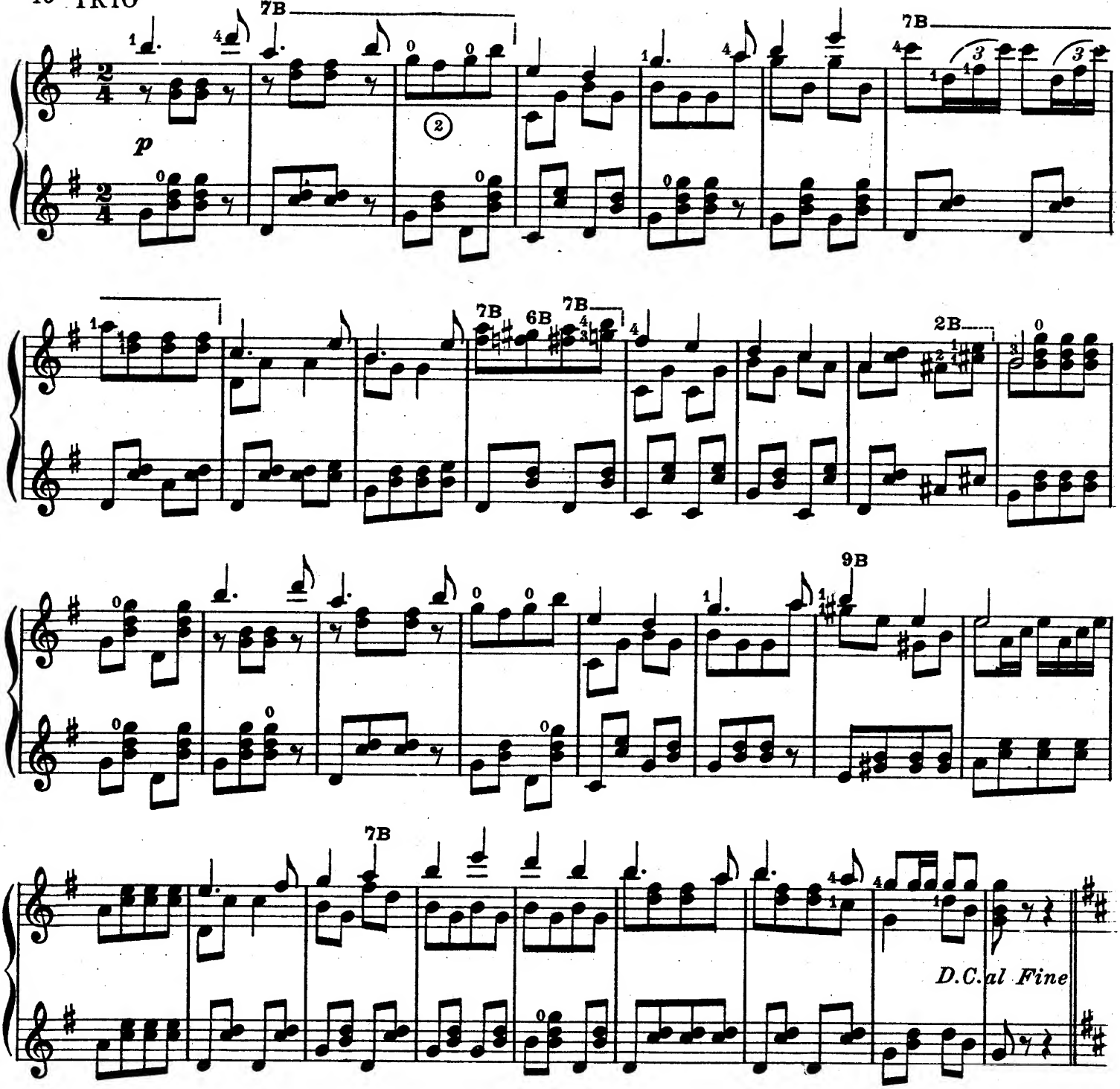

8 Pos.
mf
5B
8 Pos.
D. S.
TRIO
2B
1
2
2B
3B
D. C. al Fine

The Pace Maker

March and Two Step

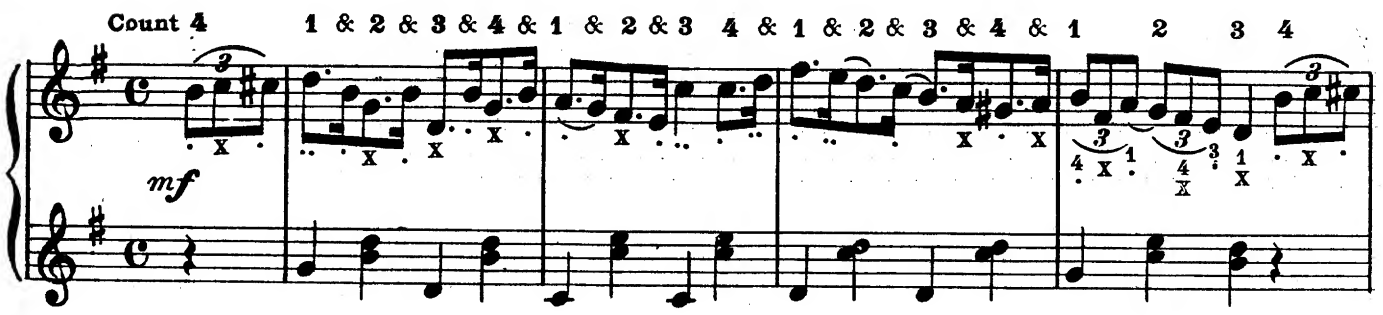
WM. C. STAHL
Arr. by P. W. Newton
Transposed by A. Higgs





Souvenir Schottische

WM. C. STAHL



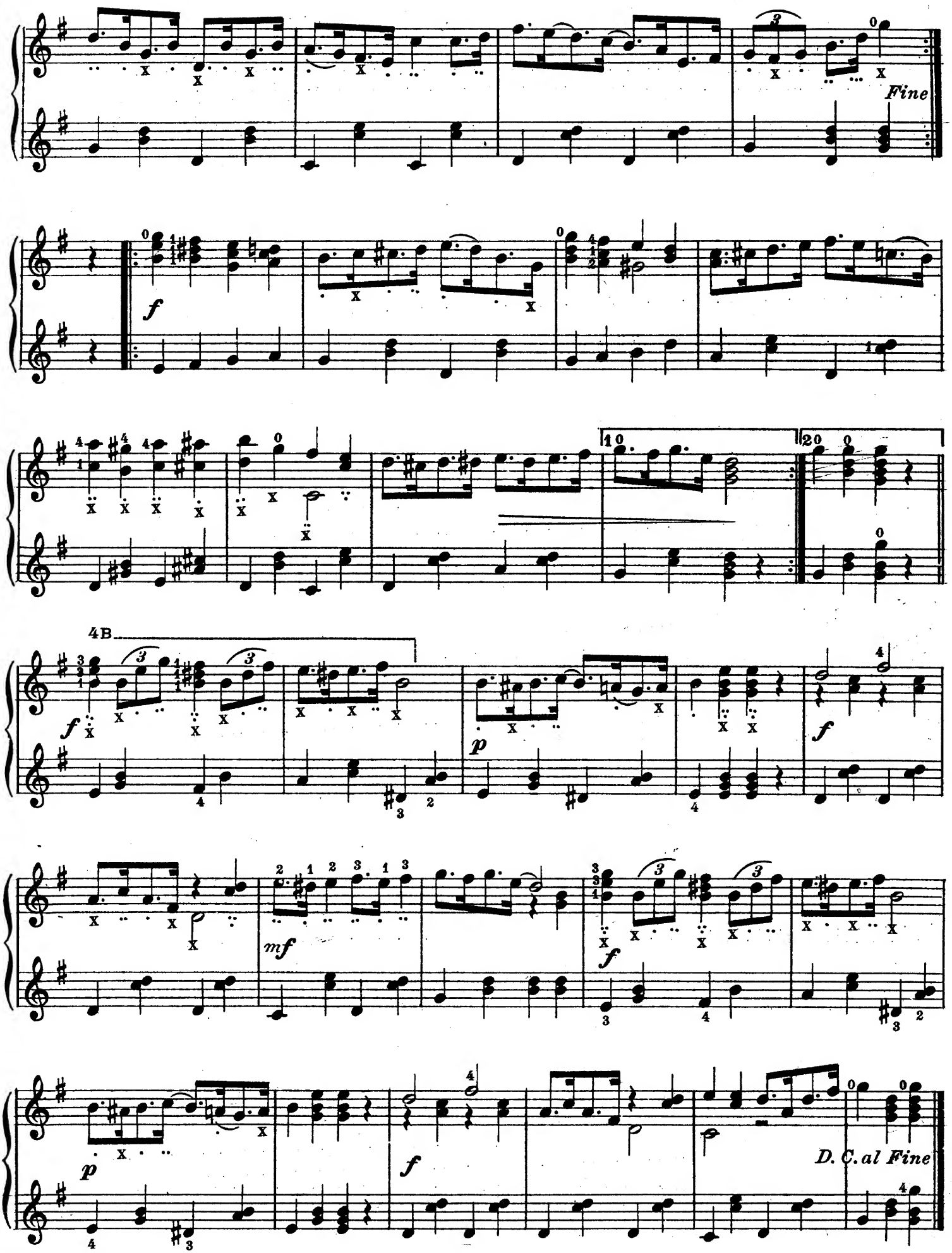
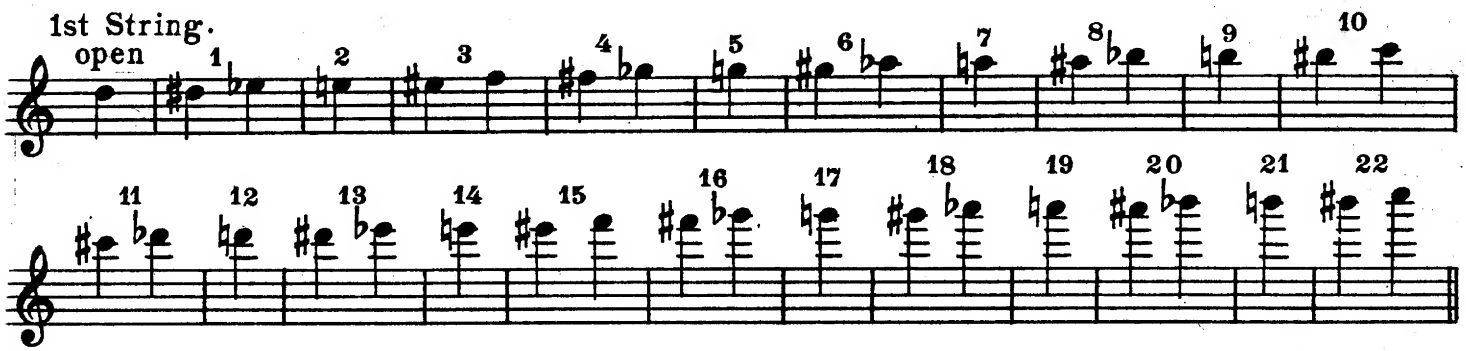

Fine
4B
D. C. al Fine

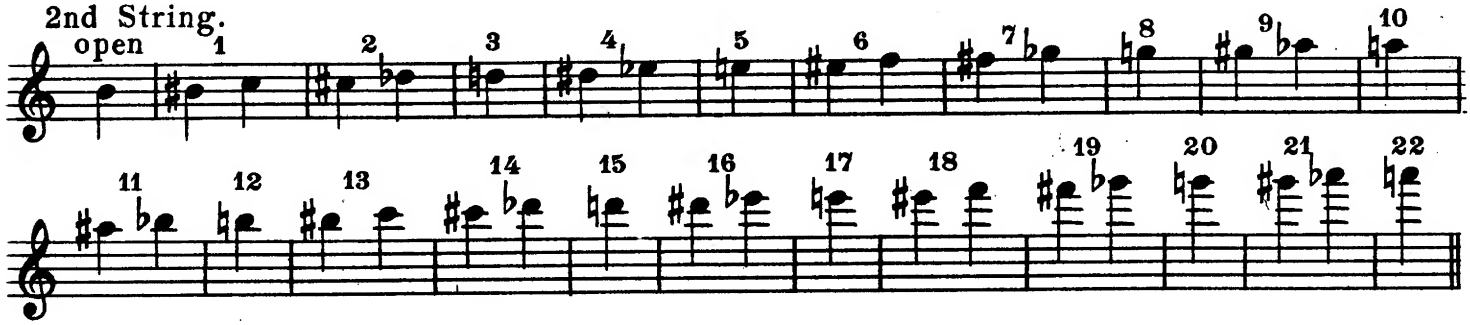
Diagram of the Banjo Fingerboard.

Illustrating every note that can be made on each string. The figures over the notes represent the fret at which the note is made.

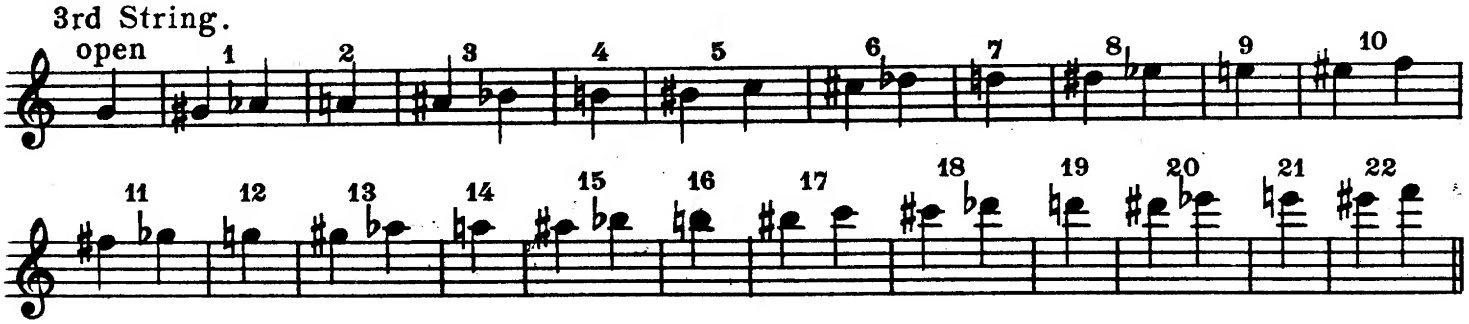
1st String.



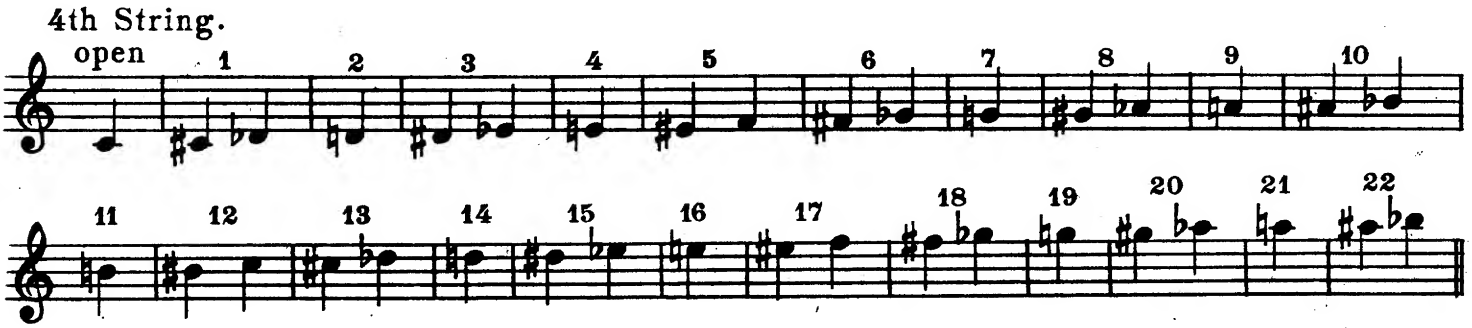
2nd String.



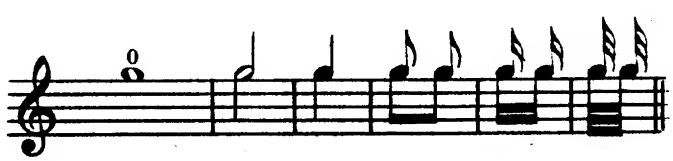
3rd String.



4th String.



5th String open



The student will observe in above diagram that the sharped and flatted notes are practically the same thing, taking example on the first string, D sharp and E flat which are made on the same fret, etc.

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